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A MANAGER FROM THE '49ERS.



H. M. BENNETT.

There are some very important managers whose names one seldom seen in print—men who contrive to direct great enterprises while keeping practically out of the public eye. H. M. Bennett, of the Bijou circuit of theatres, is one of these. A MIRROR man talked the other day with Mr. Bennett in his Broadway office.

"Yes, I'm a real old-timer, I suppose," said the manager. "I was born at Burlington, Vermont, back in 1832, and I went to California along with the other '49ers. I went around by the Isthmus, equipped with an Allen revolver, a pair of rubber boots, two flannel shirts, corduroy breeches, a Bible, and pictures of my father and mother, and I lost them all overboard in trying to cross the miserable Chagres River, which crossing required no less than four days then. I had not the gold fever, although it was epidemic at the time, but simply went to the Coast to see what there was to be seen, never working in the mines."

"In San Francisco I met an Englishman named Henry C. Lee, and in 1855 he and I organized Lee and Bennett's Great North American Circus, which was a great show for those days. We employed many people then of prominence or who afterward became famous. Among these I may mention Billy Worrell, then a popular clown, his wife, and their three daughters, Sophie, Jeanie, and Irene—aged eleven, nine, and seven years respectively. Few who, in later years, enjoyed the brilliant performances of the Worrell Sisters here in Broadway ever knew or even suspected that they had posed and danced as the Three Juvenile Graces on a board in the ring of our California circus."

"Then we had Nat Austin, Madame Austin, William Waller, 'the Queen's Shakespearean Jester'; Tom King, a wonderful Baltimorean vaudevillian, who could jump over a stage-coach; and George Ryland, an Englishman, who used to turn one hundred somersaults on the spring-board without stopping.

"We introduced to America James Melville, the renowned bareback rider. He came to San Francisco from Australia by way of Peru, and we heard in some manner that an extraordinary performer was coming into port on a brig. Lee and I resolved to have him, and so did a man named Rowe who managed an opposition circus. Accordingly, when the brig was sighted at the Golden Gate, I put out in a small boat to secure Melville before he should see Rowe. Boarding the brig, I made myself known to the rider, and was somewhat overcome to find him accompanied by his wife, child, a clown named Adams, several ponies and two ring horses.

"We wanted him alone, but he would consider no engagement that did not include the entire outfit, as he had been giving a complete entertainment with the aid of his companions and he was quite willing to continue in this line unless his terms were met. I was hardly prepared for such a state of affairs, but Rowe must be beaten, and so I signed the Melville family—Adams, ponies, horses and all—at \$350 a week, which was a princely salary in those days. Melville's American debut occurred, I remember, under our tent, at Auburn, California, with a foot of water in the ring, for we started out before the close of the rainy season.

"We toured in dry weather, of course, and made our Winter quarters in the Metropolitan Theatre, then called the National Amphitheatre, at Sacramento. The legitimate circus wound up with a play—Mazepa or Dick Turpin or the like—given on a portable stage that was hurriedly erected at each performance over half of the ring. Touring in California in those early times has been often described, and it was, I may assure you, all that has been claimed for it. Everything had to be given exactly as advertised or else the miners, who made up the audiences, would cut down the tents, destroy them, and take off the wagon wheels, if they did not do even more harm with their firearms.

"This exacting condition of things led me into one experience that I wouldn't repeat today for a hundred thousand dollars in cash. I'll tell you about it. We had with us a troupe of eight or nine Japanese jugglers and acrobats, two of whom presented for the first time in this country, I believe, the same familiar impalement or knife-throwing act. At Grass Valley, California, the Jap whose business it was to stand before a board while a companion threw knives all around him met a friend and made up his mind to remain over on a visit. The next stand was a mining camp called Nevada, and everything was in readiness for the beginning of the show when the absence of the visiting Jap was discovered. Time came for the knife-throwing act; the tent was packed with able-bodied pioneers, yet the missing performer failed to appear. Lee and I begged that some other member of the Japanese troupe should go in front of the board, but we met resolute refusal.

"Something had to be done. To leave out the advertised act meant certain destruction of our property and, perhaps, our lives. To announce the dilemma meant the loss of \$600 or \$700, which must be refunded. In a moment of reckless desperation, seeing no other way out of it, I volunteered to take the place of the absent performer. I shall never forget those few minutes when I stood in the ring, back to the board, and the knife thrower hurled the many ugly blades at me, sticking them all around my head, body and limbs, landing them even between the fingers of my

outstretched hands. I kept up bravely till the last knife just missed me, and then I collapsed, limp as a rag. The missing Jap reappeared at the next stand and it was well that he did, for nothing on earth could have tempted me to undergo that ordeal again.

"I continued in the circus business with Lee for three years, and then deciding to return to the East, we divided partnership. Lee afterward started for Mexico with a circus, and was killed by Apaches on the way. Coming to Pittsburg, in 1860, I secured, when the Civil War began, an appointment as sutler to the Third Pennsylvania Cavalry, attached to the Army of the Potomac, remaining in this capacity throughout the war. I made a great deal of money, and I spent a great deal. Upon the declaration of peace I made my home in Pittsburg, and became interested in business enterprises. In 1876 I was elected President of the Consolidated Gas Company, of Pittsburg, holding the office until the other day, when I resigned because of the formation of a Gas Trust.

"About twelve years ago I re-entered the amusement business by acquiring a two-thirds interest in the firm of R. M. Gulick and Company, directing the Bijou Theatre, Pittsburg. I have become gradually more and more interested in the business of the theatre, and, as you know, our Bijou circuit now includes besides the original house the Star Theatre, New York; the Bijou Theatre, Brooklyn; the National Theatre, Philadelphia, and the Columbia Theatre, Boston. I am now considering with John Holmes, the veteran Brooklyn manager, a most promising scheme for a new house to be built in Jersey City. We have an option on excellent ground, and there is every probability that the city across the North River may soon be added to the Bijou circuit.

"My headquarters are now here in the metropolis. Out at Farmingdale, New Jersey, I have a big stock farm, and down at Avon-by-the-Sea, I own one of the handsomest cottages on the Jersey Coast—so, you see, I still have some real interests just outside of the theatrical line."

OLD STOCK DAYS.

Fred Du Bois, business-manager of The Heart of Maryland, was in a reminiscent mood when a MIRROR man met him the other day. The revival of the stock system chanced to become a topic of the conversation, and Mr. Du Bois grew enthusiastic in talking about the old days of the Albaugh stock in Albany.

"Mr. Albaugh took the Leland Opera House in 1873 and managed it until the breaking up of the stock in 1881. I served with him throughout those eight years, and I could fill a book with anecdotes about the stars who came to play engagements with us. Ada Rehan was our leading woman for three years, and numerous other well-known people of to-day gained their first experience with us. I might mention Carrie Turner, Kate Forsythe, W. J. Gilbert, W. H. Thompson, and a dozen others. Ada Rehan was a bright girl, brimful of natural talent, and though the local critics seemed blind to her ability Mr. Albaugh and I recognized in her an actress of great promise. She played all kinds of parts, from Norah Drew in *The Kerry Gow* to Cordelia in *King Lear*. She was playing Katherine when Mr. Daly saw her and engaged her for his New York company.

"I recall when we put on *The Ice Witch* for a Christmas spectacle, Ada played the title part. We were nonplussed for a sprite, a fellow to do flipflops and go through the traps. Mr. Albaugh was in a quandary when, a few days before the opening, the acrobat he had engaged in New York sent word that he couldn't come. One of the stage hands said he knew a fellow who was a clever amateur acrobat. His name was Lawrence Eddinger, and he worked in an iron foundry. Mr. Albaugh sent for him and he came up to the theatre at his dinner hour. Larry had never seen a vampire trap in his life. Mr. Albaugh set him to work practicing at the traps, and the stage hands had great fun with him. If you know anything about vampire traps you will understand that they are dangerous things to joke with. When a man goes up through a trap, certain weights in the apparatus are displaced. Well, the stage hands put on extra weights when poor Larry came to make his first appearance through the trap. He was sent sky-high up among the flies, and it's a miracle he wasn't killed. The boys all thought it was a great joke, but I went down and gave them a little lecture that brought them to their senses.

"In the orchestra we had a very fine cornetist named Grady. He had come to us from Canada, and I have heard that he was a deserter from the British army. But at any rate he was a crackjack with the cornet. The only fault with him was his fondness for the bottle, and when he had a drop too much onboard he used to play accompaniments of his own that would have terrified a Wagnerian. After one of Grady's musical orgies, I went to Walters, the leader of the orchestra, and told him never to allow Grady in the house when he was intoxicated. The very next night Grady turned up in a beautiful state of soak. The overture began, and so did Grady. His cornet was the only instrument you could hear. I went down under the stage with one of the grips and told Grady I wanted a word with him. When he came the grip and I grabbed him and fired him out of the theatre into the street. Grady picked himself up, walked majestically around to the front of the house, and taking up his stand on the opposite side of the street played 'Nearer, My God, to Thee' in a way that would have brought tears to the eyes of an atheist.

"J. K. Emmet was a hard man to handle. I remember when he was to play a week with us in Fritz in Ireland, we received a telegram from a manager in Buffalo, where Emmet was then appearing. The telegram said: 'If you want Emmet for next week, you had better come on here and get him in condition.' Our advance sale was very large, and Mr. Albaugh told me to go on to Buffalo, find Emmet and bring him to his senses. So I took the next train out of Albany and hunted around Buffalo until I found him. He was in a sanitarium, lying in bed while some fool of a friend fed him whisky. I sent the friend flying and the bottle after him. Then I said: 'Joe, come along out with me for a sleigh ride.' He said: 'Fred, I'll go you.' So after the ride, when he was tolerably sane, I asked him if he was going to fill his engagement with us in Albany. He said: 'Fred, you've interrupted me in the midst of a good time, but I bear you no hard feeling. I'll play the Albany week and then—and then—'

"Well, to cut a long story short, Emmet came on and we did a big week's business.

He kept his head and controlled himself. On Saturday night he sent for me. I found him in his dressing room eating peanuts. 'Fred, have some peanuts,' he said; 'help yourself, old boy.' As I reached for the bag it fell forward and there behind it was a big demijohn.

'Fred,' continued Joe, 'I've kept faith with you and played the week out, and now I'm going to finish that good time you spoiled in Buffalo. I want you to keep the company right here for two weeks and pay them their salaries. Then I'll come back fit for work again.' Argument was useless with a man of Joe's temperament, so I bowed my head and told him I'd do as he asked. Directly after the Saturday performance he disappeared. The company grew uneasy about the next stand, but their anxiety vanished when they found that they were to get their salaries while lying idle two weeks. At the end of that period Emmet returned fresh and blooming, and continued his tour.

"I shall never forget an amateur performance of Macbeth in Albany. A little man named Gladding was announced to play the Thane, and it became town talk that his friends were to give him an ovation. Mr. Albaugh tipped me off and I went to the Chief of Police early in the day and told him we anticipated a disturbance. 'You make your mind easy,' said the Chief, 'there won't be any disturbance.' The night of the performance the Chief and two policemen stood in the gallery door. Whenever an individual appeared with bulging pockets the Chief said: 'What have you got concealed in those pockets?' and at the same time gave them a slap. Instantly a suspicious stream of antique egg juice would trickle forth from the man's pockets, and the poor fellow would groan at the thought of his ruined suit of clothes. Chief McQuade enjoyed the fun immensely, but he preserved an aspect of uncompromising severity. The performance was given without disturbance, but the little amateur who struggled with Macbeth gave a pitiable exhibition. When Mrs. Eberle, the Lady Macbeth, said, 'Screw your courage to the sticking point,' she accompanied the exhortation with a slap on the shoulder, and the unhappy Thane nearly collapsed."

DAVE BRAHAM GOES TO WALLACK'S.

Dave Braham has been engaged by Theodore Moss to direct the music at Wallack's next season. When Harrigan relinquished his Thirty-fifth Street Theatre three seasons ago, Mr. Braham took his orchestra over to the Grand Opera House, where the West Siders were privileged to listen to the best music ever provided there since the house was managed by James Fisk.

"I'm glad to get back to Broadway," said the veteran Dave to a MIRROR man last Friday, after he had signed his contract with Mr. Moss. "Eighth Avenue is all very well in its way, and I was very comfortable at the Grand Opera House. But I have a thirty years' record on Broadway as a leader, and Broadway is the only place where I feel at home. All my old musicians are still with me, and we will all be together again when the curtain rises on the first night at Wallack's next season."

Mr. Braham then drifted into a discussion on the popular music of the day, and had a great many caustic remarks to make about the piracy of his songs which he had written for the old Harrigan series of plays. "Only the other night," he said, "I was up on the Casino roof and the orchestra played a new and original medley—so called. Well, imagine my astonishment when I found incorporated in this medley one of my old-timers, 'The Veteran Guard Cadets,' a march that has traveled half over the world and for which I have received full credit. But the worst steal was 'The Bogie Man'—we published it here as 'Whistle! The Bogie Man.' Some musical pirate in England stole it and tacked his own name to it, and Henderson, the Chicago manager, used it in Sinbad and credited the English thief with its composition. There's no way of getting back at these fellows. I suppose I've suffered worse than any other composer because my music is popular music—the kind that catches the ear of all nations and countries."

When asked the song which he regarded as his best composition Mr. Braham replied that in his own humble opinion he had written nothing better than the simple little Irish melody of "Dolly My Crumpled Horned Cow," in Mr. Harrigan's play, *The Lorgnaire*.

ENGAGEMENTS.

John McGhie, with Francis Wilson for next season.

Lora Rogers, with the Bennett-Moulton company (Eastern) for juveniles.

Lucille La Verne, with the Frawley company for a special production. She will rejoin Clay Clement for next season.

Mr. and Mrs. Charles R. Crolius (Adele St. Alva), with Arnold Wolford for next season to play leading comedy and soubrette roles.

For Little Irene Myers' initial starring tour: Will H. Myers, manager; Charles H. Leyburn, John D'Ormond, Joseph Hanley, M. H. Williams, O. W. Roche, M. E. Maley, Alexander Walker, Sam Allen, Agnes Fuller, Edna Florence, Amelia Miller, and Lucille Feslier; opening about Sept. 3. The repertoire will include *The Burglar*, *The Old, Old Story*, *The Black Flag*, *Kidnapped*, *American Born*, *A Case of Jolly*, *Little Trump*, *The Sea of Ice*, *A Spanish Spy*, *A Desperate Woman*, and *A Night in London*. Special scenery and effects are in preparation.

Lillian Harper, for *A Boy Wanted*.

For Hoyt's *A Contented Woman*, supporting Belle Archer: Fanny Denham House, Henrietta Lee, Bonnie Lottie, Mrs. Neil Warner, Mrs. Weller, Leonore Warner, Phyllis Young, Margaret Cunningham, Dustin Farnum, Charles P. Morrison, Arthur Gregory, Barry Maxwell, William Granger, Edward Craven, Charles Wilbur; Fred E. Wright, manager; Arthur Gregory, stage-manager; Thomas Nelson, stage-carper.

For Waite's Comedy and Stock companies: Annie Louise Ames, Bertine Robison, Kate Woods Fiske, Lillie La Rose, Winona Bridges, Baby June, Alfred Kelcy, Harry W. Fenwick, Fred W. Campbell, Gilbert Ely, Charles S. Ogle, Charles F. Newsom, E. F. Ahern, William A. Haas, J. C. Kloos, Frank Roberts, Thomas F. Norton, and the Williams Musical and Specialty company.

Clara Turner and Bert Miller, for the Bennett and Moulton company.

E. M. Gotthold, as manager of Corse Payton's Comedy company for next season.

GOSSIP.



The portrait above is an excellent likeness of the talented, painstaking artiste, Etta Reed, who has just closed a most successful season as leading lady with Corse Payton. During the season Miss Reed has played many parts. In comedy or emotional roles she is equally at home, being one of the most versatile actresses now before the public, often moving her audience from tears to laughter in the same play. Press and public praise the exquisite manner in which she dresses her different characters. Her gowns are costly Parisian importations, and her extensive wardrobe includes special outfits for each play. Miss Reed is as popular socially as professionally, and she has said: "Were I to accept all invitations I receive for social calls, I should have to take up a permanent residence in every town I visit." In order to offend none of her friends, she devotes two to three afternoons of each week to receptions, or "orange and violet teas," to which she invites the ladies who are her friends and ardent admirers. These teas are anticipated with much pleasure as social events. Miss Reed was in the city last week, but has gone to her Long Branch cottage for a much-needed rest.

A. L. Fanshawe is at the home of Will M. Cressy, of The Old Homestead, Echo Point, Lake Sunapee, N. H., writing a new drama, *La Cubanita*, the Little Cuban, which will be featured by the Dayne-Fanshawe Stock company next season. Miss Dayne, for five years Ricketty Ann in *The Old Homestead*, and Mr. Fanshawe, for ten years of the Frost and Fanshawe Dramatic company, will be starred. Special scenery and new paper will be used. Mr. Fanshawe's own plays will be given. Mr. Cressy will manage the tour, which will open on Aug. 22, at the new Howe Opera House, St. Johnsbury, Vt.

Daniel Sully will open in his new play, *Uncle Bob*, on Aug. 29. Willian E. Boyer says that Mr. Sully's supporting cast next season will be one of the strongest he has ever had, and that the play will be elaborately staged with special scenery. The tour will extend to the Pacific Coast, playing San Francisco in Christmas week.

Alf Ellingshouse, of San Francisco, who has been in New York for two months, left last Thursday for his home to superintend the remodeling of the New Comedy Theatre. Manager M. B. Leavitt will remain here until about July 15, arranging the tours of the many strong attractions booking out and back for the house.

The following engagements were effected last week through George D. McIntyre, representing the Dramatic Bureau of the Actors' Society: Lizzie Conway for R. J. Duskin's company; W. H. Stone, J. Hay Cossar, and Fannie Cohen for *Among the Breakers*, and George Gaston and Elizabeth Woodson for Carl A. Haswin.

The Air-Ship, a spectacular farce-comedy by Joseph M. Gaites, will be produced on Aug. 15, being booked solid for the season, including a trip to the Coast. The scenery is being painted by John H. Young, of the Broadway Theatre, and the mechanical and electrical effects are by Nick Loritz. On January 1 Mr. Gaites will produce his new play, *A Barn Day*, in which will be used the setting of a dry-goods store, originated by Mr. Gaites in his play, *A Wild Duck*, in 1886. Otherwise the production will be entirely new.

Eddie Clifford, brother of Billy Clifford, of Clifford and Huth, was married on June 20 at Urbana, O., his home, to Effie C. Price, of that city. Last season Mr. Clifford was with A. G. Field's Minstrels. Next season he will be with his brother's *A High-Born Lady* company.

Winna Rogers, of the Rogers Sisters, was recently married at Corona, N. Y., to H. G. Myers, a non-professional, of Carthage, N. Y. They left on June 17 for their summer home in the Adirondacks.

Hollis E. Cooley, formerly manager of the Star Theatre in this city, will pilot Dolan and Lenhart in their new farce-comedy, *Lucky Jim*. The production, which will enlist the services of twenty people, opens at New Britain, Conn.

James M. Gotthold, son of E. M. Gotthold, gave up two opportunities for advantageous engagement for next season and enlisted with the Ninth New York Volunteers, Company A. He is now at the front.

The Executive Board of the Actors' Fund held a meeting last Thursday afternoon. The regular routine business of the Fund was transacted.

Dr. Frederick Lester Stanton, of this city, obtained last week a decree of absolute divorce from his wife, Lida McMillan.

Amy Lee has been ill at Philadelphia, suffering from a severe cold caught while on a century cycle run.

Alice Campbell was in the city last week on business connected with property at Irvington-on-Hudson, recently left to her by the death of a relative.

IN OTHER CITIES.

DENVER.

Manhattan Beach opened its season June 12 to great houses and business has continued to be splendid throughout the week. Manager R. L. Giffen is receiving hearty congratulations from everyone, as it is universally conceded that he has fairly surprised himself in his this season's offering to our public. He has undoubtedly presented us with a thoroughly metropolitan stock co. strong, capable, and well balanced, and in its entirety one of the best we have ever had in this city. And Mr. Giffen's enterprise is evidently destined to be rewarded, for the co. has "caught on" famously, and every indication points to a successful season.

Manager Giffen displayed wisdom in opening his co. in *The Wife*. This excellent comedy-drama, which is essentially a stock co. play, offered good opportunities for the leading members of the co., who utilized them excellently. In fact, the production as a whole compared favorably with that of the original Lyceum co., and presages much for the future work of the co. and the consequent edification and enjoyment of our theatregoers. Amelia Bingham in the titular role achieved a personal and artistic success. She is strikingly handsome, with a sweet and pleasing voice, graceful carriage and refined manner. Then, too, she wears beautiful gowns royally. But all of these things, pleasant though they are, in Miss Bingham's case, fortunately, not her only qualifications as leading woman of a stock co., for she is an actress of ability whose methods are artistic, and she gave a strong, interesting and sympathetic impersonation. The strength, dignity and gentlemanliness of the character of John Hetherford found in Hobart Bosworth an able exponent. Mr. Bosworth's characterization being marked by virility, appreciation and discretion. Emmett Corrigan shared honors with Miss Bingham and Mr. Bosworth. In fact, Mr. Corrigan's Matthew Culver was one of the most striking features of the entire production, and he became an immediate favorite. He has learned the secret which has made some "heavy" men famous, repose and quiet intensity, and he has these virtues to a remarkable degree. His portraiture was finished, powerful and polished. Helen Robertson was quite an ideal Lucille Farrant, and her work gives excellent promise. Fred Perrin and Madge Carr Coates were, as usual, splendid. They have been tried in the crucible of public opinion in this city so often, and in such a wide range of characters in stock work, and they have been so eminently successful that good work is looked for from them as a matter of course. That they never disappoint but may always be relied upon for careful, conscientious and artistic work, is conceded by the hosts of theatregoers who so cordially welcomed their return. Of the remaining members of the co. extended comment is not justified at this time. William Herbert, Major Homer Q. Putnam, while it was well received, still was not all it should have been. Mr. Herbert burlesqued his make-up and at times caricatured the part, and his conception and portrayal of the character lacked subtlety. Bart C. Thayer played Jack Dexter brightly and to good effect, but at times became too effervescent, particularly in the manner of his exits. Lloyd McIlvane as Robert Gray, while manifestly playing out of his line, nevertheless was painstaking, earnest and sincere, and to a degree successful. Frances Dennison was a bit colorless as Kitty Ives. Nelle Madeline Davis, James Garey, and Leonore Guite in the minor roles were conscientious and acceptable. The production was under the efficient and competent stage direction of Alf Fisher. The next bill to be offered is *The Countess Gucki*. A novelty at Manhattan is the vaudeville feature. The specialties introduced between the acts of *The Wife* included Sam and Kittie Morton and Louise Morton, Bryant and Saville, and Edna Kollins, all of whom were well received. Personally I think vaudeville between the acts of a strong play tends to disturb the continuity of the play and thereby destroy interest to an extent in the work of the players. But the majority of the public seem to like it, and I like enough vaudeville to lend a spice to things apparently makes a big hit with them.

At *Elliott's Gardens* the stock co. presented *A Gilded Fool* 13-19 to good houses. Although surprisingly a stellar play, *A Gilded Fool* proved a surprisingly good stock play and offered opportunities for good work by all the leading members of the co. The announcement that Walter Edwards was to play Channing Short caused a bit of trepidation among his admirers, not because they doubted Mr. Edwards' ability, but from the fact that it was regarded as a strictly Nat Goodwin part. That Mr. Edwards succeeded so well in his undertaking deserves commendation, therefore. While his work in the first act was not particularly effective, lacking the bits of by-play and essentially Goodwin mannerisms and characteristics that made that act in the original production, nevertheless, in some of the legitimate comedy scenes, and especially in the strong scenes of the play, Mr. Edwards was excellent. George Eedes made a most pronounced hit as Rev. Jacob Howell, his conception and portrayal being quite a creation. It was a delightful performance, and Mr. Eedes' facial expression was really wonderful. Margaret Dibden's portrayal of the heroine lacked force. It was prettily done, but was not at all out of the ordinary. Meta Maynard displayed considerable versatility by assuming the grand dame role, and Leonore Bradley did good character work as the elderly spinster, although at times inclined to exaggerate a trifle. Thomas W. Ross as Jack Duval took himself a trifle too seriously, suggesting the observation that Mr. Ross is more at home, perhaps, in light comedy than strictly juvenile roles. Daisy Lovering was vivacious and lifelike as Nell, and Do Witt Jennings showed an improvement over his former performances. Harry Leighton did creditable work as Bannister Strange, although his conception and portrayal of the character did not differ greatly from his enactment of a similar role last week, the make-ups being almost identical. W. N. Woodworth and J. E. Bell made the most of the small bits assigned them. Miss Elitch has designed 18 as *Washington's Day* at Elliott's, and the entire proceeds of that day will be donated by her to the North Side Improvement Association's cycle path fund, a most commendable object.

Chutes Park is growing in popularity, and draws especially large crowds upon Sundays, when the chutes are liberally patronized. A feature 12 was to have been a balloon ascension. The balloon escaped and Professor Frank Trimble was quite badly injured, but is getting along nicely now. The Scenic Railway is rapidly nearing completion, and I understand will be one of the largest and best constructed in the country.

Professor Gentry's Dog, Pony and Monkey Show opened a week's engagement at the Welton Street Circus grounds 7, but the entertainment was so liberally patronized that he decided to continue for weak commencing 12, and has been drawing good business.

The neat and attractive programmes furnished by G. A. Wahlgren for Manhattan and Elliott's this Summer are attracting favorable attention.

City Park continues in unfair competition with the resorts which charge for admission. It's all right to run band concerts, but it seems to me the city is acting a bit badly toward the amusement managers when it also undertakes to give biograph pictures at the park. Needless to say, its free show is drawing big business. P. E. CARSTARPHEN.

SAN FRANCISCO.

The Frawley co. opened the season at the Columbia June 13 most auspiciously before a crowded and enthusiastic house. Though it is the Frawley co. only in name and in the person of Mr. Frawley himself, still the name of the old organization has an attractive power in this city which it would take a bad co. indeed to destroy. The new aggregation with which Mr. Frawley has surrounded himself, in so far as we have seen them in the opening play, Number Nine, are, perhaps, hardly up to the standard of his former co. Edward M. Bell, the leading man, is good in a negative kind of a way. That is, he has no faults which are at all prominent, but, on the other hand, he has not the strong, attractive personality which made Frank Worthing such an effective member of this co. for two seasons last past. Very much the same criticism might be passed upon Madeline Bouton, the leading lady, who is, by force of circumstances, compelled to stand somberly with Blanche Bates and Maxine Elliott. However, in her case the part of Dorothy Whorfles hardly affords her a very good chance, and probably in a stronger role the art which she undoubtedly pos-

sesses will be more in evidence. Mr. Frawley as Ted Blake was perfection itself, with a slight brogue, and his work in this part was genuine art of a very high character. He makes the role of the handsome and impulsive young Irishman such an attractive one that all the other characters are dwarfed in comparison. Indeed the audience bows so much applause upon him that his departure from the stage, even for a moment, is a matter of real difficulty. A word of very strong praise is due to Theodore Roberts who, essaying the part of a typical English bruiser, ex-champion and keeper of a low pub, was in make-up, voice, action and gesture simply perfect. Those who have not seen this type of British gentilhomme might think that the part was rather caricatured, but to my knowledge it was not overdone at all, and it was certainly a most charming, amusing and novel characterization. Sam Edwards is an excellent unctuous comedian. Mr. Edwards is excellent and extremely funny in the various amusing situations into which his pliant friend plunges him. Aristocracy 20, to be followed by an elaborate production of Fortunato, by General Charles King, of the army of invasion under General Merritt, who is now in this city. Mr. Frawley has also received the manuscript of another new play, Told in the Hills, which will receive its first presentation in the near future.

At the Alcazar 13-19 is *A Celebrated Case*, with Lewis Morrison as Count De Moray. Florence Edwards is an attractive feature in the part of Adrienne Renaud, and the audience show unmistakable signs of their strong approval of her art. Perhaps one of the best O'Rourke's that has ever been seen here is the one offered by Wallace Shaw, who is in every way an artistic and reliable actor, and who always consistently sustains his roles. Wright Huntington, whose forte is in modern light comedy, hardly shines in the role of Jean Renaud, but, nevertheless, gives a sufficiently satisfactory performance of the part. Gertrude Foster as Madeline Renaud in the prologue and later as Valentine, had an opportunity to display her ability in emotional roles and did some strong work. All the other characters were well handled, Mrs. F. M. Bates being particularly effective as the Chanoisette. The success of *A Celebrated Case* has induced the management to continue it another week.

An American Hero in its second week at the Tivoli has drawn fairly good houses. Edwin Stevens has made a decided hit in the role of Father Bernard, and when disguised as the Sicilian Count in the third act is intensely amusing and receives much enthusiastic applause. Al Baba, or *Cousin and the Forty Thieves*, will be produced 20 on an elaborate scale. Stevens, Raffael, Boyce, George Cooper, Louise Royce, and Edith Hall will be seen in the principal roles, and the costumes and spectacular effects are said to be most dazzling.

At Moro's 13-19 *Under the Polar Star* has been given an elaborate production. George Webster is excellent in the role of the French savant, and Mortimer Snow as Captain John Hamilton. H. Percy Meldon as Dr Carlton, and Fred Butler as Siberian hunter are all good in their respective roles. The make-up of the latter being worthy of special mention. Maud Edna Hall as Helen Blaine is very acceptable, and the remaining roles are filled by Lorenz Atwood, Julie Blanc, and Queen Purcell. George Webster's engagement will close with the production of *After Dark* 20-25.

May Buckley is spending a short vacation at her cottage in Pacific Grove, and will reappear at the Alcazar after the engagement of Lewis Morrison.

The Nation's Defender, a patriotic play written by Gordon Foster Platt, will receive an elaborate production at the Alcazar after *A Celebrated Case*. The scenes are laid in San Francisco and Manila, and the services of over a hundred people will be required in the production.

W. W. KAUFMAN.

BUFFALO.

For its third week at the Star, June 20-25, the Wilbur Opera co. presented *The Circus Clown*. The opera is brim full of comedy and has not been heard here for years. Generally speaking, the performances were good, although frequent lapses of memory on the part of several of the principals were noticeable. W. H. Kohlne extracted much mirth from the part of Tremolino. As a mid-air acrobat he is without a peer. Marion Manola did excellent work as Prince Raphael. She has become a bit fat, but still is a pleasure to see. Edmund Day did splendid work as Tom Blossom. Helen Byron as May Blossom was fairly acceptable. Frank Crumier is as good as Captain Drummond, as was Bianchi Douglas as Millie. The engagement will terminate with a farewell performance 26, which will be a testimonial to W. B. Moore, chairman of the Lyceum. A Gilded Fool will be the bill.

May Buckley is spending a short vacation at her cottage in Pacific Grove, and will reappear at the Alcazar after the engagement of Lewis Morrison.

The Nation's Defender, a patriotic play written by Gordon Foster Platt, will receive an elaborate production at the Alcazar after *A Celebrated Case*. The scenes are laid in San Francisco and Manila, and the services of over a hundred people will be required in the production.

W. W. KAUFMAN.

DETROIT.

The audience was very appreciative and many curtain calls were given. Next week The Ironmaster. The graduating pupils of the Milwaukee Normal School gave a successful entertainment at the Pabst 21, consisting of a Greek tragedy entitled *Helen, Paris, and the Apple*. The play was produced under the direction of Marion Jean Craig, teacher of elocution, and the performance was very creditable.

C. L. N. NORRIE.

PORTLAND, ORE.

The concert at the Marquam 17 by local talent for charity drew a large and well pleased audience. Those principally and effectively participating were Rose Bloch, Mrs. Walter Reed, Mrs. W. H. Kinross, Dene Zan, and J. Adrian Epping. The Portland Orchestra, under the direction of W. H. Kinross, gave several choice selections, the best among which was La Thiere's "Gypsy Life." The boys' chorus from a Portland school, with a deal of vivacity and vim, made a hit with "Cuba Shall Be Free" and the newsboys' chorus from 1892. Amid orchestral sounds of camp life and booms of cannon, the boys' chorus, with flag-waving accompaniment of the Stars and Stripes, and Rose Bloch centring, ended the programme with a superb rendering of "The Star Spangled Banner." This attraction practically closed the '97-'98 Marquam season. Clay Clement is booked the former part of August to open the '98-'99 season.

Cordray's delighted large houses nightly week ending 19 with Robert Fulgora's Star Specialty co., comprising Sabel and Montgomery in a sketch. A Jay in New York; Herne Brothers, trick bag and box illusion; Walter H. Ford, illustrating singing his own sweet sounding songs; Apollo, tight rope gymnastics; Mile, Aimee, electric and kaleidoscopic skirt dancing; Hayman and Hanlon, Hebrew impersonators; Dick and Alice McAvoy, singing, dancing, and banjo picking; Ford and Francis, operatic travesty, and stereopticon views of Uncle Sam's Navy now taking part in the Spanko-Yankoo quarrel.

The official count of the Oregon election 6 gives George L. Baker, assistant manager of the Marquam, 892 votes for Republican Councilman of the Fourth Ward here—a majority of 366 over Councilman Strowbridge, Baker's nearest opponent.

Furthermore, Mr. Baker was unanimously elected by the General Committee of the Portland Industrial Exposition as superintendent of the exposition for 1898. Mr. Baker was superintendent of the '96 exposition, when he gave general satisfaction. In July Mr. Baker intends to go to Omaha in the interest of the exposition. The Portland exposition will open September 22, and continue until midnight of Oct. 22. A guarantee of over \$11,000 has been subscribed by Portlanders. Mr. Baker's election to the superintendence will undoubtedly make the exposition an artistic and pecuniary success.

Portlanders are pleased to learn of the instantaneous success secured by the Faraday co. at the Columbia, San Francisco, 13, in Number Nine. We hope soon to see this excellent on again. It can always rest assured of a profitable and cordial welcome here.

O. J. MITCHELL.

DETROIT.

The tenth and closing week of the Cummings Stock engagement began June 20, when May Blossom, a play that has not been seen here in ten years, was presented. It was very well put on and offered a strong contrast to *The Charity Ball* and similar plays which this co. have presented the latter weeks of its engagement. But the co. was equal to the change and most of the members handled their parts very satisfactorily. Ralph E. Cummings as Steve Harland possibly did not appear to such good advantage as he has in other roles he has essayed here, but still he did passably well as the fi-berman. The best performance was given by Harry Glazier as Uncle Jeremiah Bartlett. In make-up and acting of the part he entered into the spirit of the character thoroughly, and made not only the most finished piece of work done in this play, but it stands out as one of the best things seen during the co.'s stay with us. Edmund Day did splendid work as Tom Blossom. Helen Byron as May Blossom was fairly acceptable. Frank Crumier is as good as Captain Drummond, as was Bianchi Douglas as Millie. The engagement will terminate with a farewell performance 26, which will be a testimonial to W. B. Moore, chairman of the Lyceum. A Gilded Fool will be the bill.

Wonderland will be the only theatrical place open in town next week and will probably keep on through the hot weather. The biography is still one of the attractions of the place, and in the vaudeville bill for this week Georgia Florence Olip, eight years of age, is billed as the principal attraction.

KIMBAL.

PROVIDENCE.

The large Columbia, known as the Floating Palace Theatre and as the Columbia Theatre, and which has been tied up in the Providence River for some time, sprung a leak last week and sank 18. She will be raised and culkled. It is understood that negotiations now pending may lead to the purchase of the Columbia by a well-known theatrical manager here. The vessel was built in Boston some three years ago and was used there for a time. During the Summer of '96 Manager George E. Boyden had her at Crescent Park and produced *Reeves' Opera*. The Mandarin Zone, and during the Winter of '96 and '97 she was at the head of the Providence River and used as a vaudeville theatre under the management of R. A. Harrington. She was never very successful in these waters.

Reeves' American Band was at Saratoga June 19, and the concerts at Crescent Park that day were given by the Hedley-Livesey Band.

Extensive alterations are being made at Keith's.

There is positively nothing of interest in theatricals here at present. HOWARD C. RIPLEY.

MINNEAPOLIS.

The second week of the engagement of the McKee Rankin Stock co. at the Metropolitan Theatre was opened 19 with a revival of *Oliver Twist* to a good-sized and well-pleased audience. Hardly has Dickens' immortal story been presented in a more effective manner. Nance O'Neill, who appeared as Nancy Sykes, gave one of the strongest characterizations of an emotional part ever seen upon a local stage. McKee Rankin made a strong Bill Sykes. His work was consistent throughout. Andrew Robson appeared to advantage as Fagin. Charles Crosby made a favorable impression as Mr. Fang. Ben Butler was an admirable Tom Crockett. H. A. Weaver deserves much credit for his work as Brownlow. Algernon Tressin won favor as the Artful Dodger, and Alfie McVicker was a pleasing Oliver Twist. Camille 25-26.

Sanford Dodge, the capable young tragedian of this city, who has been touring the Northwestern States, is in the city for a few days, on route to New York, where he will take up a course of study with Frank C. Bangs. F. C. CAMPBELL.

OMAHA.

The Woodward Stock co. are winning fresh laurels week of June 19 at the Brighton, in M. R. Pachéco's well-known comedy, *In the Bag*. Hal Davis as the good natured light headed Tom Stanhope was excellent, as was also the General of Carl Smith. Jennie Kenmark as Kate had the usual large number of admirers in the audience and Gertrude Berkley and Emma Dunn were also well received. The biography, which is seen between the acts, is a pleasing feature of the engagement. Doris 26-27.

At Boyd's Theatre Hopkins' Trans-Oceanic Spectacle co. opened a week's engagement 19 to a rather light house. The programme was long and varied, and among other specialties deserving of particular mention were the comedy sketch of Mr. and Mrs. Arthur Sidman; June Salmo, contortionist; Morton and Revelle, and Frank Gardner and his trained baboon.

At the Omaha Museum and Theatre Lou Hall's Georgia Minstrels are holding over from last week and drawing fairly well. JOHN R. RINGWALT.

COLUMBUS.

At the Southern the Wilbur-Kirwin Opera co. presented June 20-22 *The Merry War*, and 23-25 *Fra Diavolo*. The Queen's Lace Handkerchief 16-18 was well received. Miss Kirwin was seen to good advantage. The rest of the principals were all good, while the chorus showed improvement.

The business continues very large, notwithstanding

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ing the warm weather. The animated song sheet and the living pictures received much applause. The co. will sing *The Mikado* July 2-27.

H. L. NICODEMUS.

CORRESPONDENCE

ARIZONA.

PHOENIX.—PARK THEATRE (Fred W. Mussey, manager): Chase Daniels Stock co. in an Irishman's Troubles and Fandango Plate June 13-14; to good business; same as before.—ITEM: L. D. Henderson, manager of the Park Theatre, left between two and leaving several of the co. with unpaid salaries. He has not been located, and the actors still mourn his loss.—Fred W. Mussey has taken the Park, and will manage it.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Carl Marten's Opera co. gave a most excellent performance of Il Trovatore June 12-13; to good business. The Pirates of Penzance 20-25.—ITEM: John C. Fisher, manager; Modjeska, who is a prime favorite here, closed her first week's engagement 18, appearing in Mary Stuart and Magda to large and well pleased houses. Adrienne Leveur and Camille 20-25.

SAN DIEGO.—FISHER'S OPERA HOUSE (John C. Fisher, manager): Elks' benefit June 10, 11; mineral first part and the opera, The Lovely Galatea; full house; good entertainment.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Hopkins' Star Specialty co. June 9; performance fair and pleased a packed house. Bostonian Comedy co. 13-18, with change of play nightly, to poor house; performances very weak.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Veriscope Exhibition co. June 17 to light business.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Leadville Drum Corps Minstrels June 11; excellent performance to a large and enthusiastic audience. The Yankees in Cuba 21.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Hopkins Trans-Oceanic co. failed to appear June 15, nor did McGinty the Sport, booked for 18. The Prodigal Father 12.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Welles Stock co. presented Incog and Nite's First June 20-25 to good business. Both plays were presented in a most praiseworthy manner. The Springfield co. will be here 27-2. Castle Square Opera co. 4-8.—ITEM: The Cosmopolitan Trio, who were especially engaged to raise the curtain with the Welles co. at Parsons' 20-25, made a great hit with their exceedingly unique musical act.—William R. Smith, of this city, who is with Too Much Johnson in London, and is acting as William Gillette's understudy, has played Mr. Gillette's part at several matinee performances with much credit.—Associate Manager Jennings, of the Opera House, has secured the lease of the Palace of Amusement, a \$150,000 building which is to be completed by September 1. His lease is at a yearly rental of \$2,000, and calls for two evenings a week, which will be used by his polo club.—Captain William B. Dwight, one of our most capable and best known amateur, has been appointed paymaster in the U. S. Army by President McKinley, and will leave at once for Washington.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Yale Glee and Banjo Club concert June 20. Mr. Bunnell has already booked many excellent attractions for next season.—GRAND OPERA HOUSE (Charles Breed, manager): With a capital presentation of East Lynne the Grand closed its doors 18. Despite the hot weather the stock co. did excellent business for the last week, and their stay would have been extended had not Manager Breed decided to make many improvements in the house before the Fall season. The Lighthouse Point Theatre was opened 20, the New Orleans Minstrels appearing afternoon and evening. A large crowd was in attendance and the performance was thoroughly satisfactory. A new bill will be offered each week and there will be hand concerts on Sunday. Over eight thousand people went to Savin Rock for the formal opening, 17, 18. The display of fireworks was admirable and the patriotic concert most inspiring.—ITEM: Mr. and Mrs. G. B. Bunnell spent a few days in the Berkshires last week and then went to their Southport home.—Mrs. S. Z. Poll and family are at Litchfield, Conn., for the summer. Mr. Poll will go up each week for a few days and thus keep an eye on the improvements now in progress at the Wonderland.—The State Street Electric Road have now opened their attractive park at Cosy Beach. A theatre will be opened there during August.—W. H. Van Buren, of the Hyperion, will spend a part of his vacation at Long Branch.—Colonel E. G. Morton, the genial press agent of the Hyperion, will, as usual, put in a few weeks during August at Far Rockaway.—One of the attractions not on the bill at Ringling Brothers' Circus was the escape of a pet monkey brought to the menagerie to visit his friends in captivity, and the necessity of taking down the pole of the tent to capture him again.

JANE MARLIN.

WILLIMANTIC.—FRANKLIN HALL: One Disinterested Friend June 17 by local amateurs to a large audience. Charles S. Abbe, of Roland Reed's co., directed the rehearsals and introduced an entertaining monologue. He received encores. Albert M. Clagrove, George E. Hamlin, Miss Holmes, and Helen Boni were especially good.

NEW BRITAIN.—ITEM: William D. Corbett, last season with Corse Payton, is spending a few days at his home in this city.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): An evening of comedy, music and patriotism was given by local talent 14. The comedies A Mouse Trap, Monsieur's Birthday, and Man Proposes were given. Laura Porterga, formerly of Eddie Eller's co., assumed the leading roles, and was well assisted by Louise Brockway, a talented young lady of this city. The house was crowded and applause was generous. The proceeds were sent to the soldiers of this city in camp at Tampa, Fla.

IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Robert J. Burdette June 16 to a good house; pleased audience.

BONNE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Season closed June 16 with a very enjoyable lecture by Robert J. Burdette, who was most heartily received.

WALLACE.—MASONIC TEMPLE (M. J. Flory, resident-manager): Bittner Theatre co. in Friends, My Mother, The Diamond Mystery, The Fire Patrol, and Master and Man to good business 13-17; co. gave general satisfaction.

ILLINOIS.

ELGIN.—OPERA HOUSE (F. W. Jenkins, manager): Edwin Tanner co. in The Mountebank, Ready the Mail Girl, Uncle Sam, Cuba, Dr. Jekyll and Mr. Hyde, Tatters, and Hempested, June 13-18; fair house.

MARY CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Biograph Entertainers June 14, 15; poor performance to poor business.

ROCKFORD.—Mahara's Minstrels gave a tent performance June 17, 18 to fair business.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Ferguson Brothers' Comedy co. June 13-18 presented His Excellency, London Lights, Outwitted, Our Boys, and Charley's Wife to packed and pleased houses.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Lyric Opera co. opened a week's engagement June 20 to fair business; repertoire includes Faust, Pinafore, Martha, The Bohemian Girl, Cavalieria Rusticana, and The Mikado.—ITEM: Manager Henderson is in New York booking attractions for next season.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (Charles Willard, manager): Manager Willard contemplates changing the name of this house to The Willard,

He has made numerous improvements, both on the stage and in the auditorium, and also promises a better line of attractions than has heretofore been given, but will play only one co. a week. This is a wise move on his part and should assure him a successful season.—ITEM: Allen Hampton left June 19 for Chicago.—Edw. Rowlands was suddenly called to New York 21 on account of the illness of his mother.—John F. Bailey has been re-engaged for M. E. Rice's forces.—Dorothy Lewis is in Chicago in the interests of her attraction, Alone in Greater New York, which she is having rewritten for next season.—John Kennedy has been engaged for the part of Tony in Alone in Greater New York.—Marie Towle Davis, the contralto, who for the past five years has been in Europe, has returned to this country and will probably sign with an American opera co. for next season.—Florence Gerald has been engaged for Chattanooga.—Walter Tully Floyd will next season watch the business interests of Devil's Island.

W. L. GROVE.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Van Dyke and Eaton co. June 15-20 to full houses; good performances. The Logan Grays, a local military co., attended the performance.

KANSAS.

TOPKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Topka Dramatic Club, that has been recently entertaining the good people of our sister small cities, finally returned home in a blaze of triumph, and as a climax to the tour gave us Sunset and Mysterious Mr. Bob June 16 to an audience that was quite cordial, of goodly size and composed largely of the gentler actions of our 400, with the usual complement of escorts, chaperones and collateral members of the families. The performances, judged from a high amateur standard, were eminently satisfactory, some of the cast being but little below the level of the professional. The roster of the club is a long one, the "volunteers on the first call" being Virgiline Mulvaney (also stage director), Myrtle Mae Davis, Laura Welding, Harriet March Jones, Mary Moon, Winifred Wagener (musical director), Dean Low (also business-manager), Galen Nichols, Adrian Sherman, Joseph Morgan, and my versatile friend, Paul Torrington, who does no end of clever things (from pitching baseball to civil engineering, and from painting pictures to dancing a burlesque ballet), as master of props. He has been coach for numberless meritorious productions in this and other towns in the past five years, and his careful supervision of details and hints on making up were largely responsible for the general excellence of this entertainment. It is probable that the club will be heard from in the near future again, and among those who have promised to volunteer "on the second call" are Lillian Tefft, Julius Welding, Fay Howell, and Robert Pierce, the latter of whom is a character comedian of genuine merit who would soon become an eminent professional if he were not already "on the boards" as proprietor of the largest lumber yard in town.—GARDEN PARK (John Marshall, manager): Lawrence Holmes found his vis-à-vis pictures of the Persian Prince, so popular in connection with the excellent concerts of Marshall's Military Band last week that he was forced to return 16-18, and still the cars and seating capacity of the park proved insufficient to accommodate the crowd. The pictures are most interesting and were generally viewed in subdued and awed silence; but one evening, as the stone fell from the sarcophagus and Lazarus came stalking forth in ghostly raiment, a shrill boy in a tree yelled out "Speech, Mister!"

THOMAS R. HYATT.

MAINE.

CAPE ELIZABETH.—MCCELLUM THEATRE (Barley McCullum, manager): The Old, Old Story June 20-25 was a crackerjack; Stephen Wright and Lisle Leish being seen to great advantage; big business. A Soldier's Sweetheart 27-3.

PEAK'S ISLAND.—THE GEM (Byron Douglas, manager): Aristocracy June 20-25 was finely staged and drawn scenes.

RIVERTON PARK.—Gorman's Ideal Minstrels are giving a splendid entertainment June 20-25.

PORTLAND.—ITEM: Andrews Opera co. closed its run at the Jefferson 18, owing to many counter attractions. Co. was transferred to Lowell.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Frogs of Windham, a comic opera, was given by local talent under the direction of the author, Burton E. Leavitt, June 23-24.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): The Andrews Opera co. came in for a week June 20, opening to night houses; the co. is a very capable one, the chorus is strong and well drilled, and the principal parts are in competent hands; the operas presented so far are Fra Diavolo and Martha.—ITEM: At Lakeview Hayes' Novelties are amusing the patrons and the London Vandeville co. is doing the same at Glen Forest 20-25. The local Professional Musicians' Club tendered Emil C. Lavigueur a much needed and well attended benefit at Music Hall 21.—Manager Boddy, active as usual for the improvement of his popular theatre, is reconstructing the business office of the house in a manner that will be particularly appreciated by next season's managers and agents. Later he will attend to some interior work and incidentally add more scenery.

ORNSBY A. COURT.

SPRINGFIELD.—NELSON THEATRE (F. P. Shea and Co. managers): The Sol Davis co. gave All the Comforts of Home and Niobe June 20-25; both comedies were put on in first-rate style, the work of A. S. Lipman, Charles Bowser, Hallie Thompson, Lilla Vane, Elinor Carroll, and Helma Hornemann being particularly commendable. Welles Stock co. 27-2. The attendance has been very encouraging.

MICHIGAN.

GRAND RAPIDS.—POWERS OPERA HOUSE (O. Star, manager): Cummings Stock co. will commence a three week's engagement June 27. If this is successful Manager Star will put in two weeks of comic opera directly after the close of the Cummings engagement.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Miss Francis of Yale played to small houses June 15; fine entertainment to pleased audience.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Courtleigh Stock co. June 9-11 drew large houses and gave satisfaction in The Lost Paradise and Moths. Next week, Sweet Lavender, Grace Reels and Mr. Courtney are great favorites.—ITEM: Pavilion Theatre: Simon Comedy co. 20-25 in Rip Van Winkle, My Mother-in-Law, and Damon and Pythias.

ADRIAN.—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Rentfrow's Pa-hinders closed the largest week's business this house has ever had June 18, on which night they played to over 1200 people. This engagement closed the season at this house.

OWOSO.—ITEM: Maxim's Comedians 13-18, under canvas, presented Mand Muller, Love and Money, Mercy's Marriage, The Heart of Cuba, and The Street Waifs of New York; owing to a terrific wind storm 18, which blew down their canvas they were compelled to play in Opera House.—CALENDONIA PARK (D. H. Ralph, manager): Opened 17 with band concert, vaudville and reproduction of the blowing up of the Maine; 2000 people were present.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Courtleigh Stock co. presented The Lost Paradise June 21, Moths 21, and Sweet Lavender 22 to large audiences; the work of the co. was excellent. The Rajah 23.—ITEM: Manager and Mrs. Davidson gave a luncheon to the members of the Courtleigh co. 18.

MANISTEE.—THE GRAND (Edward Buckley, manager): Miss Francis of Yale 16 to good business; performance fine.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Given, manager): Senter-Payton co. June 14-18; fair houses and performances. A Boy Wanted 17; full house; fair performance.

MINNESOTA.

DULUTH.—LYCEUM (E. Z. Williams, manager): Miss Francis of Yale June 7, 8 pleased good-sized audiences. A Boy Wanted 13; fair house.—ITEM: PAVILION SUMMER THEATRE (Matt Knoll, manager): Stock and Specialty co. 13-18 to good business.

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Miss Lillian Lawrence, as Fifi Ortanaki, was charming as ever, and the flash of color which she contributed to the finale of the second



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In '97 he was himself again, and although he met the fastest men in the country continually, they could not touch him, and for the fourth year he carried away the championship crown.

Bald will win the championship of '98. I do not fear. Yet he has the hardest races of his life to come. He is to meet Jimmy Michaelis, the world's prodigy at middle distance racing. The distance will be one mile. Michaelis has ridden few races at that distance. Bald is at his best in one mile. There are three contestants, and they will arouse inter-national interest.—C. FRED ACKERMAN in *Syracuse Remarques*.



A Bicycle Romance in 4 Acts.



"A Twig of Laurel"—Farno's fair token—
Many a strong man's heart has broken
Striving just one leaf to gain.
Only God knows of the pain,
The failures, and the misery!
That pave the way to victory;
And yet no King has crown more fair
Than he who honestly can wear!
"A Twig of Laurel."

♦♦♦♦♦

CONCERNING THE PRODUCTION.

The production will be on an elaborate scale in the way of mise-en-scene, a great number of people being employed in the GREAT RACE-MEET of the League of American Wheelmen, interpolated in the third act. In this scene a thrilling race is ridden to determine the championship of the year, showing the riders actually racing against one another as on the track. Scenery and costumes are brilliant and effective, and with a competent cast of well known actors the production promises to be one of unusual merit.



NOW BOOKING.

Frank G. Cotter, Mgr.,

12 West 28th Street, - New York. Eddie C. Bald, America's Cycling Champion.

ITEM: Andrew McPhree's Dramatic and Specialty co. under canvas, continues to draw large crowds.

GWATONNA.—METROPOLITAN OPERA HOUSE (H. E. Hendrick, manager): Edison's wiregraph June 21. Alexander Leonard Repertoire co. Aug. 29-Sept. 3.—AUDITORIUM (Hoefler and Smeach, managers): Hoefler Stock co. 27-2.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Scoville and Kaufmann's Players June 20-26. Edison's war views 30.

PIANKATO.—THEATRE (Jack Hoeffler, manager): The Hoeffler Stock co. June 13 to S. R. O. same day 4-6.

MISSOURI.

ST. JOSEPH.—CRAWFORD THEATRE (E. S. Brinkman, manager): Morris Bell Opera co. opened Summer engagement June 13 and have played nightly to large houses, presenting La Mocanda and The Mikado. The Chimes of Normandy and Pinocchio 21-23. The theatre has been fitted up with noiseless electric fans and air cooling appliances, and is an ideal Summer theatre. If the venture continues a success the co. will remain during the Summer.

MONTANA.

MISSOULA.—UNION OPERA HOUSE (John McGuire, manager): Robert Mantell played Monbars June 15 and delighted a very small audience. Buchanan co. 20-25.

HELENA.—MING'S OPERA HOUSE (John W. Luke, manager): A Hired Girl June 15; poor performance to poor house. Yreys, Gerardy, and Lachauine 24.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): A Hired Girl June 17 to a good house and well pleased audience.

NEBRASKA.

BROKEN BOW.—ITEM: Terry's U. T. C. co. under canvas to S. R. O. June 18; performance poor.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (F. F. Proctor, proprietor, and manager; J. Austin Fynes, general manager): After seven weeks of vanderbilt to big business the bill was changed to comic opera and the Waite co. engaged. These favorites opened 20 by singing Fra Diavolo in the afternoon and The Chimes of Normandy in the evening to packed houses. Myra Morella, the new prima donna, has a strong and sweet voice, and she combines her singing with acting. The tenor is Joseph Smith and the comedians are Claude Amaden and Frank Wooley. The specialties between the acts are singing by Abbie Lamro, dancing by Mildred Dempsey, illustrated songs by Byron Barian, and Roman Guards march. The following operas will be sung during the week: Two Vagabonds, Olivette, Girofle-Girofle, Paul Jones, and Maritana.—ITEM: Manager Charles H. Smith has charge of J. W. Gorham's Summer attractions in Pennsylvania. He will return to Albany and reopen the Albany Theatre Aug. 15. The improvements in the Hammonia Theatre are going on rapidly. The interior will be entirely changed and the ceiling and walls will be decorated. The Empire Theatre is covered and the decorators will soon be busy. The front of the building will be white, marble and light colored brick. Manager Gerber has booked a long list of attractions for the season, beginning Sept. 15.

SCHENECTADY.—VAN CURLER OPERA HOUSE (H. Benedict, manager): The Van Curler Stock co. closed the season June 18 with Camille. Manager Benedict planned to carry the co. four weeks as an experiment, and longer if business warranted.

While the co. was a big success from an artistic standpoint, the business has not been large, therefore it was decided to close. A fine array of high-class and standard dramas were produced and Manager Benedict is to be commended for his efforts.

The plays were all well staged and the people were first class. Manager Benedict desires to thank the people of the present co. for their excellent work during the past week. The Van Curler will open the regular season early in September.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): A Gilded Fool June 25 by the stock co. before large audiences. Gertrude Waldron, who has replaced Henrietta Crossman as leading lady, was supported by Morris, Ormonde, Kramer, and Kate and Anna Blanche. Held by the Enemy 27-2.

CORON OPERA HOUSE. (Sam S. Shubert, manager): Crowded houses greeted the Stuart Stock co. in Trilly 20-25: the play was staged in an excellent manner and the co. highly commended by frequent curtain-calls. Dr. Bill, and a Night in Havana 27-2.

SARATOGA SPRINGS.—THEATRE (SARATOGA (Sherlock Sisters, managers): A. O. Scammon's co. gave an excellent performance of The Real Widow Brown June 20 to a large and delighted audience. Cornell Music Club 20. Knickerbocker Opera co. will open a six weeks' engagement 4. Town Hall (F. H. Hathorn, manager): Primrose and Dockstader's Minstrels Aug. 1.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Waite's Opera co. closed a fairly successful week's engagement June 18 in Paul Jones, The Chimes of Normandy, Fra Diavolo, The Mikado, The Bohemian Girl, Girofle-Girofle, Erminie, Pinocchio, and Boccaccio. Specialties by Harlan and Yost and Abbie Lemro were well received.

ONEIDA.—MUNRO OPERA HOUSE (Smith and Preston, managers): Francis Morey and Una Clayton, assisted by local talent, presented The Stars and Stripes in Cuba June 20 for the benefit of the I. O. O. F. to a light audience; the play was well rendered and deserved better attendance.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): The Summer Stock co. under the management of H. C. Curtis, opened a week's engagement June 21.

SYRACUSE.—BARTABLE THEATRE (S. S. Shubert, manager): The last week's engagement of the Shubert Stock co. closed June 25 with The Danites, which was well attended and gave satisfaction.

POTTSVILLE.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Emery Stock co. 27, 28.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pet-

tiner, manager): Animatoscope to good houses June 13-15; audiences pleased.

NORTH CAROLINA.

RALEIGH.—ITEM: Rivers and Barnes, lessons of the Academy of Music, have transferred their lesson to Manager Schloss of Wilmington, N. C., who will run the Academy herself. Rivers and Barnes have assumed the unexpected lease of the Metropolitan Opera House, formerly run by George D. Moore. Both houses will be open next season and are now being booked.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Robert B. Mantell June 21. Young's Novelty co. 24, 25. Pearson Stock co. 4-6.—NOTE: Mr. M. Drake, the advance agent for the John Robinson Circus, died here June 15. The deceased was a member of the Masonic and K. P. fraternity, and had a host of friends in the Northwest.

ALSON BRUBAKER.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): Robert B. Mantell in Monbars June 20.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Robert B. Mantell June 22. Pearson Stock co. 27-2.

OHIO.

URBANA.—ITEM: Ed. Maud and Lizzie Leon have returned home from the parks for a short visit. They were accompanied by Connors and Dunn, the Irish knockabout team. While home they will give a performance at Market Square Theatre.

Rom Poytell is home from his season as electrician with Labadie's Faust — Paul Kellogg and Ned Weaver, of Chicago, are visiting their old home.

W. H. McGOWAN.

DAYTON.—ITEMS: E. Lawrence Lee, late of Human Hearts, is home for the Summer. —Mr. and Mrs. Charles E. Grapewine (Anne Chance) stopped off here en route East 20.—Manager Harry E. Feicht returned from a trip to Omaha 12.

J. W. WEINER.

MARION.—GRAND OPERA HOUSE (F. B. Arnold, manager): The Columbia Stock co. June 13-18 to packed houses; general satisfaction; the co. is strong and is headed by Florence Stone and Lottie Williams.—ITEM: Her. Burke and McDonald, late of Boston Midgates, visited their home for a week. They opened 19 at the Casino, Toledo, and have signed with Arthur Deming's Minstrels for next season. Burke will play opposite to Deming on the end.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): The Fanrot Stock co. presented Under the Stars and Stripes to a packed house June 21; performance excellent and audience delighted. The performance was presented as a benefit to Lima's Co. C of O. V. I., Second Regiment.

WARRIOR.—OPERA HOUSE (Elliot and Geiger, managers): Cameron Clemens Stock co. June 21 in An Up-to-Date Liar to a large and well pleased house. Co. will play here each Tuesday during their Summer season.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager): Cameron Clemens Stock co. in An Up-to-Date Liar 24.

OREGON.

SALEM.—ERAD'S OPERA HOUSE (Patton Brothers, managers): The Prodigi Father June 14 to poor business; performance fair.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. S. Steward, manager): The Prodigi Father June 20.

PENNSYLVANIA.

HARRISBURG.—PAXTANG PARK (Harrisburg Tract Co., managers): The Citizens' Band of Steelton Pa., filled a very successful engagement of June 13-18 in connection with war views to fairly good attendance. The band is well known in this section, and has filled engagements in many of the larger cities. It was good business tact for the management to make this attraction a prominent feature. The Lester and Williams London Vaudeville co. are playing 20-25, and although handicapped by cool nights are drawing fairly. The co. Lester and Williams, Clair and Roth, Thompson and Carter West and Williams, and Frank Seal. Kane Opera co. 20-25 by the敌手.

LAWRENCE.—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): Palmer's Opera Co. giving large audiences in La Perichole June 20-25. The leading characters were satisfactorily assumed by Edna Thornton, Helena Salinger, Harry Hanlon, Osborne Clemons, and Herbert Salinger. The Chimes of Normandy 27-28.—ROCKY SPRINGS PARK THEATRE (E. B. Griffiths, manager): Lew Simmons' Minstrels 28-29.

SECRET WARRANT.

PHILADELPHIA.—LYCOMING OPERA HOUSE (M. Reis, manager): Sam Pitman's Comedy co. (third week) June 20-25 to big business and enthusiastic audiences. Annie E. Davis and Fred Herzog in The Heart of Virginia 14-17 to small business.

ITEMS: William A. Hass, agent for Waite's Eastern co., is spending part of his vacation here.—The management of this house next season is still in doubt, but it is hoped that Mr. Way will secure the lease again.

PHILADELPHIA.—PIERCE'S OPERA HOUSE (A. P. Way, manager): Bert Miller and Clara Turner, assisted by a local cast, presented A Prisoner of War and The Heart of Virginia 14-17 to small business.

ITEMS: William A. Hass, agent for Waite's Eastern co., is spending part of his vacation here.—The management of this house next season is still in doubt, but it is hoped that Mr. Way will secure the lease again.

ALTOONA.—LAKE MONTGOMERY THEATRE (P. R. R. Tract Co., managers): Opened by Noss Jollity co. June 20-25 to big business and enthusiastic audiences. Annie E. Davis and Fred Herzog in The Heart of Virginia 14-17 to small business.

ITEMS: William A. Hass, agent for Waite's Eastern co., is spending part of his vacation here.—The management of this house next season is still in doubt, but it is hoped that Mr. Way will secure the lease again.

READING.—CARSONIA PARK PAVILION (Managed by Eddie C. Bald).

by the United Traction Co.): Gilmore's Band gave a very good concert June 18 and attracted large audiences. The Park Opera co. gave a good performance of The Queen's Lace Handkerchief 20-22.

SOUTH DAKOTA.

SHOULL PALLS.—NEW THEATRE (S. M. Bear, manager): The Gilbert Opera co. will open its Summer season June 27 with La Mascotte.—ITEM: Those who have heard the Gilbert co. in rehearsals pronounced it the very best opera co. that has appeared here. Bert Klunk, the manager, has taken great pains to secure only the best people.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): Brinkley Opera co. will open the Summer season June 27. The co. consists of Alice Holbrook, Marc Overington, Ethel Du Pre, Hattie Shell, Eva Booth, Signor Montegriffo, Ethan Allen, Dan Young, Tom White, Harry Dickerson, and George Miller, as principals, together with a chorus of twenty. Falka has been selected as the opera for the opening night. Every seat in the house is sold.

TEXAS.

WACO.—AUDITORIUM (James M. Drake, manager): Edwin A. Davis co. presented A Warm Baby and His Excellency June 12-19 to packed houses nightly. The performances were well received. This co. is the best Manager Drake has had in his theatre, and is giving best of satisfaction.—ITEM: Al G. Field was a welcome visitor here 18. He was two hours in this city, after having visited Houston, Galveston, San Antonio, Austin, and Dallas, with the conclave of Mystic Noble Shrines, who were in session at Dallas. Mr. Field reported having had a great time in the Lone Star State, and in reference to the coming season said that he had engaged three European novelties and added many new features for his minstrels, which Mr. Field says will be the grandest combination of the best talent to be had. His season will open in August.

W. V. LYONS.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Dark.—**NEW GRAND THEATRE** (H. F. McGarvie, manager): Magniscope June 13-18 to fair business, good show.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): Robert J. Burdette June 11; big house; well received. Yesye, Gerardy, and Lachauine gave an artistic entertainment to a small audience 14. Bleak House 17, by Jane Coombes, with local amateurs, for charity; good house.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): The Prodigi Father June 23.

WISCONSIN.

ASHLAND.—GRAND OPERA HOUSE (John Melo, manager): William Owen co. June 13-18 in Hamlet, Othello, Faust, Richelle, The Marble Heart, David Garrick and Ingmar, to good houses; general sat.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Sam Hunt Dramatic club closed a nine-night engagement June 15 to fair house. Mahara's Minstrels gave a good show to

600 people; parade and performances excellent. A colt was born here and was named Winsted.

NORWALK, O.—John F. Hammel's Circus June 23 to full tents; well pleased audiences.

GRAND FORKS, N. D.—Forepaugh and Sells Brothers' Circus gave two satisfactory performances in Tents were crowded to their capacity.

ROCHESTER, N. Y.—Wormwood's Dog, Monkey and Pony Circus to filled tents June 23.

LOCKPORT, N. Y.—Pawnee Bill's Wild West did a big business at two performances June 23.

HELENA, MONT.—John Robinson's Circus June 17; good attendance; poor performances.

WESTERLY, R. I.—Walter L. Main's Circus gave two first-class performances June 18 to large crowds. Goodrich's Circus did a fair business 23.

TROY, N. Y.—Buffalo Bill's Wild West June 13 drew two big crowds.

POTTSVILLE, PA.—Welsh's Circus 18-19 to large business.

TROY, N. Y.—La Pearl's Circus 15 gave a good performance to packed tents.

BEATRICE, NEB.—Lemen Brothers' Circus June 21 to very poor business.

ARENA NOTE.

In the Circuit Court at Salem, Ore., June 17, the Southern Pacific Co. began action against Clarence J. Norris and H. S. Rows, of Norris Brothers' Dog and Pony Show, to recover \$1,000,000, covering unpaid fares claimed due the Southern Pacific on account of eleven employees of Norris Brothers' show transported over the S. P. Co.'s lines. By the terms of the contract between Norris Brothers and the S. P. Co. it is said the co. agreed to furnish cars to carry thirty employees of Norris Brothers' show, but it is claimed Norris Brothers carried forty-one persons in the cars.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A HIRED GIRL (Blaney's); Hollis E. Cooley, mgr.; Payne, N. Dak., June 29.

ALCASAR STOCK (Belasco and Thall, mgrs.); San Francisco, Cal.—indefinite.

ABROAD THE TOWN: Boston, Mass., May 30—indefinite.

BALDWIN-MELVILLE: Kansas City, Mo., May 15—indefinite.

BRYT HOPE STOCK: Toronto, Can., June 11—indefinite.

BLAIR, EUGENIE: Cleveland, O., May 2—indefinite.

BRELL COMEDY: Yarmouth, N. S., June 27-July 2; St. John, N. B., & Digby, N. S., II, E., Amherst, II, N., Fredericton, N. B., Fredericton, N. B.

BUTLER COMPANY (F. L. Perry, mgr.); Emerson, Minn., June 20; Pembina, N. Dak., 29, 30; Morris, Minn., July 1, 2; Gretka 4, 5.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.); Boston, Mass., Aug. 1—indefinite.

CHASE-LISTER: Council Bluffs, Ia., June 18—indefinite.

COLUMBIA COMEDY STOCK: Washington, D. C., May 25—indefinite.

COURTLIDGE STOCK: Bay City, Mich., June 27-30.

CUMMINGS STOCK: Grand Rapids, Mich., June 27-July 10.

DELMATER STOCK: Niagara Falls, N. Y.—indefinite.

ESPIRE COMEDY: Winnipeg, Man., June 18—indefinite.

FERGUSON BROS. (W. T. Nelson, mgr.); Clinton, Ia., June 27; Morrison, Ill., 4-6; Moline 11-18.

FERRIS COMEDIANS (Dick Ferris, mgr.); Indianapolis, Mich., June 27-28.

FRAWLEY STOCK: San Francisco, Cal., June 18—indefinite.

FROST STOCK (F. H. Frost, mgr.); Sydney, Cape Breton, June 27-July 2; N. Sydney 4-5; Sydney Mines 11-18.

GRAND OPERA STOCK: Columbus, O.—indefinite.

HARRIS, W. S.: St. John, Can., June 27-July 2.

HOPFLER STOCK: Jack Hoeffler, mgr.; Owatonna, Minn., June 27-July 2; Mankato 4-9.

KING DRAMATIC: Show Hill, Md., June 27-July 2; Chincoteague Island, Va., July 4-11.

LAWSON, NELSON (W. W. Harper, mgr.); Malone, Wis., June 27-July 2.

LORAIN BOLLIS STOCK: Ottawa, Can., June 9-July 7.

MADISON SQUARE THEATRE (Lowe); Wichita, Kan., June 27-July 9.

MANTELL, ROBERT B. (M. W. Hanley, mgr.); Duluth, Minn., June 28-29; Winona 30, La Crosse, Wis., July 1; Rockford 2.

MARKEHAM STOCK: North Adams, Mass., June 27-July 2.

MARIS BROS. (No. 1): Calumet, Mich., June 18-July 6.

NEILL COMPANY: St. Paul, Minn., June 13-July 1; Winnipeg, Can., 11—indefinite.

OWEN, WILLIAM (Alvin A. Jack, mgr.); Stillwater, Minn., June 27-29; Menomonie, Wis., 30; Chippewa Falls, July 1, 2.

PEARSON STOCK: Grand Forks, N. Dak., June 27-July 2, Fargo 4-9.

PERUCHI-BELDEN: Bainbridge, Ga., June 2-27; Quitman 4-8; Valdosta 11-16; Columbus 18-30.

PITMAN, SAM (A. A. Taylor, mgr.); Titusville, Pa., June 27-July 2; Franklin 4-8; Meadville 11-16.

RANKIN, MCKEEAN (Stock); Minneapolis, Minn., June 18—indefinite.

SALISBURY STOCK: Milwaukee, Wis., May 31—indefinite.

SHERKANDAN: Chicago, Ill., May 16—indefinite.

SHERMAN, BOBBY: Paducah, Ky., May 25-Aug. 13.

SPONNERS, THE (Edna and Cecil); Franklin, Pa., June 27-July 2.

SPONNER DRAMATIC (F. E. Spooner, mgr.); Salt Lake City, U. S.—indefinite.

STUART STOCK: Rochester, N. Y., June 27-July 2.

TRANSHOWER STOCK: Atlanta, Ga.—indefinite.

THE PRODIGAL FATHER: Grand Junction, Col., July 12.

THOMPSON, JOHN: Berryville, Va., July 4; Front Royal, Va., Lucy & Shenandoah 11; Basic City 13, Buena Vista 15.

VAN OSTER, THOMAS D.: Louisville, Ky., May 16—indefinite.

WAITE COMEDY (Easter; C. L. Elliott, mgr.); Albany, N. Y., May 2—indefinite.

WEILLY STOCK: Springfield, Mass., June 27-July 2.

WOODWARD THEATRE: Omaha, Neb., Feb. 21—indefinite.

OPERA AND EXTRAVAGANZA.

BOSTON LYRIC OPERA: Cincinnati, O., June 19—indefinite.

BRINKLEY OPERA (R. C. and W. J. Brinkley, mgrs.); Memphis, Tenn., June 28—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.); New York city Dec. 25—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.); Hartford, Conn., July 4-9.

GRAY (JULES) OPERA: Atlanta, Ga., May 23—indefinite.

HOPPER, DE WOLF: Manhattan Beach, N. Y., June 27—indefinite.

JAXON OPERA: Montreal, Can., June 20-July 2.

KANE OPERA: Harrisburg, Pa., June 27-July 2.

KNICKERBOCKER OPERA: Saratoga, N. Y., June 4—indefinite.

LYRIC OPERA (S. B. Patterson, bus.-mgr.); Peoria, Ill., June 20-July 16.

MACKAY COMIC OPERA: Indianapolis, Ind., May 29—indefinite.

MARIE BELL OPERA: St. Joseph, Mo.—indefinite.

NATIONAL OPERA COMIQUE: Washington, D. C., June 18—indefinite.

NEW YORK OPERA: Milwaukee, Wis., June 5—indefinite.

PARRY OPERA: Washington, D. C., May 28—indefinite.

THE TELEPHONE GIRL: New York city June 27-July 9.

WAITE OPERA: Albany, N. Y., June 20—indefinite.

WILBUR OPERA: Buffalo, N. Y., June 6—indefinite.

WILBUR-KIRWIN OPERA: Columbus, O., June 13—indefinite.

VARIETY.

HOPKINS' TRANS-OCEANICS (Walter Ford, mgr.); San Francisco, Cal., June 1—indefinite.

MINSTRELS.

BARLOW MINSTRELS (Harry Ward, mgr.); Toledo, O., June 26-July 2.

LEW SIMMONS MINSTRELS: Lancaster, Pa., July 4-8.

MISCELLANEOUS.

BELLSTEDT CONCERT BAND: New Orleans—indefinite.

BROOK CHICAGO MARINE BAND (Howard Pow, mgr.); Philadelphia, Pa., May 25—indefinite.

GILMORE'S BAND: Baltimore, Md., June 26-July 2.

RACKETT BROS.' TROUADOURS (Louis Angelo, mgr.); E. Saginaw, Mich., June 26-July 2.

CIRCUSES.

BARNUM AND BAILEY: Glasgow, Scot., June 27-July 16; Edinburgh 18-21; Newcastle, Eng., 25-30.

BUFFALO BILL: Ashtabula, O., July 1.

MAIN, WALTER L.: Portland, Me., June 29; Lewiston 30; Augusta July 1; Bangor 2; Presque Isle 4; Houlton 5; Woodstock, N. B., 8; Calais, Me., 7; St. John, N. B., 8; Moncton 9; Halifax, N. S., 11; New Glasgow 12; Truro 13; Amherst 14; Sussex, N. B., 15; Fredericton 16.

AMATEUR NOTES.

The Booth Dramatic Society, of Brooklyn, played *The Banker's Daughter* at the Montauk Theatre on June 20, in aid of the Brooklyn Citizen's Fund for destitute families of volunteer soldiers. The present cast were W. C. Schenck, D. J. Doyle, K. De Lovato, W. J. McCollum, C. Watson, Francis Kelly, H. M. Barrett, T. L. McEntee, T. C. Mansfield, Dorothy Dearborn, Dorothy Blanchard, Mary Farley, Helen Blanchard, and Madeline Frost.

H. S. TAYLOR.

Taylor's Exchange is still pushing ahead. It is doing business with first-class attractions and the stress only, and Mr. Taylor is confident that his office will continue to be of great benefit to local and traveling managers. Taylor's Exchange represents over two hundred first-class theatres throughout the United States and Canada, and managers are welcome to the open time except on file. Taylor's Exchange is located in the Mission Building, corner of Broadway and Fortieth Street.

Married.

BLAIR-HECK—*Herman Blair, Jr., and Pearl Heck*, at Columbus, O., on April.

CARTER-HOLT—*Robert Peyton Carter and Ruth Baldwin Holt*, at Belmont, Mass., on June 21.

CORRIGAN-DINSMORE—At Chicago, May 31; Emmett Corrigan and Eddie Dinsmore.

CLIFFORD-PRICE—At Urbana, Ohio, June 20; Eddie Clifford and Eddie C. Price.

EMERY-NEWHALL—*Edwin T. Emery and Frances Newhall*, at Albany, N. Y., on March 10.

JOHNSON-REEES—*Fred E. Johnson and Eva M. Rees*, in Cleveland, Ohio, on June 8.

LABADIE-CROSS—*Oliver Labadie and Marguerite Cross*, at Waterloo, N. Y., on June 22.

NEVER-KELLOGG—*Ernest Never and Mrs. Anna Kellogg*, in New York city, on June 21.

MYERS-ROGERS—*H. G. Myers and Winnie Rogers*, at Corona, N. Y.

Died.

COONEY—*Myron A. Cooney*, at Albany, N. Y., on June 21, aged 57 years.

DAILEY—*At New York city*, June 25; Lillian Dailey, of pleuro-pneumonia.

FREUDENBERG—*At New York city*, June 13; Samuel M. Freudenberg, of diabetes.

NOXON—*Thomas C. Noxon*, in St. Louis, Mo., on June 21, of nephritis.

WHITNEY—*At his home in this city*, June 9; William Whitney, husband of Betty Big. Funeral services were held under the auspices of the St. Louis Lodge of Elks, of which he was a charter member. The remains were interred in "Elks' Rest," in Bellefontaine Cemetery.

William Whitney, husband of Betty Big, the danceme, died June 9 at his residence on West Fifty-fourth street. It will be recalled that Betty Big came to this country under contract to the late William Wheatley, then manager of Niblo's Garden. Betty Big and Betty Big were the precursors of the original production of *The Black Crook*. Mr. Whitney, a Philadelphian by birth, fell desperately in love with Miss Big, who returned his affection. After a long courtship they were married on June 24, 1874. It was a loving match and their lives were completely happy. Mr. Whitney was engaged in mercantile pursuits, and after the Big sisters separated and Emily adopted legitimate drama, Betty retired into private life and remained with her husband in Philadelphia. Two years ago she moved to Brooklyn and later to the city. Mr. Whitney's funeral took place on Tuesday, June 21, two weeks after his death. A brother who was in Paris at the time cabled a request to wait until his return, and the funeral was therefore postponed. Mr. Whitney is survived by two sons, young men in their twenties.

Samuel M. Freudenberg, one of the proprietors and owners of the A. S. Seer Lithographing Company, died in this city June 18. Mr. Freudenberg was attacked over a year ago with diabetes. He went abroad to Karlsbad, and returned in the Autumn greatly improved in health. He contemplated another European trip this Summer, but was stricken again before he could start on a voyage. This complaint, aggravated with an exceedingly painful carbuncle, caused his sudden demise. Mr. Freudenberg was born thirty eight years ago and fourteen years of his life had been devoted to the theatrical business. He was one of the late Frank J. Fayne's earliest managers, and he directed the tour of many important musical attractions, among others Anton Seidl and the Mendelssohn Quintette Club.

MADISON SQUARE

WEDNESDAY EVENING, JUNE 29

AMPHITHEATRE
ROOF GARDEN
GARDEN THEATRE

Colossal Testimonial to OSCAR HAMMERSTEIN

GARDEN THEATRE, Commencing at 8.15.

PROGRAMME.

GOOD OLD TIME MINSTRELS

Introducing all the old songs and some new ones and all the favorite artists of the day, including MR. WILLIAM R. WILSON, MR. GIBSON, MR. TROTTER, MR. GEORGE PRIMROSE, MR. WILLIE P. SWEATMAN, MR. FRANK CUSHMAN, THE GORMAN BROTHERS and MR. HUGHIE DOUGHERTY, as well as MR. EDWIN FRENCH, MR. EDWARD WITMARK and 100 other artists.

OVERTURE.....

Selected..... ORCHESTRA

Direction of Mr. Paul Steinfort.

SHERIDAN'S RIDE..... MISS ROSE COGHAN

With Orchestra and Military Effects.

WHISTLING PAR EXCELLENCE..... MRS. ALICE SHAW AND TWIN DAUGHTERS

IRISH BALLADS AND CAVALIERIA..... MR. ANDREW J. MACK

SCENES FROM THE GIRL FROM PARIS..... MISS CLARA LIPSON and MR. JOSEPH HERBERT

MR. DAN DALY..... JUST FROM LONDON

DEUTSCH FROM JACK AND THE BEANSTALK..... MISS MAUD HOLLINS

DEVILISH ACTIONS IN MAGIC..... MR. SERVAIS LEROY

PIANO MANIPULATION..... MR. EDOUARD JOSE

THE JUSTLY CELEBRATED RUSSIAN COURT TENOR..... MR. MEDVEDIEFF

S.O.S. EATING OF HIS OWN..... MR. HENRY E. DIXEY

SCENE FROM THE TELEPHONE GIRL..... MR. LOUIS MANN

THAT'S WHAT THEY'RE DOING AT THE 'A'..... MR. ALEXANDER CLARK and MISS NINA AINSCOE

MERRY MOMENTS..... MISS MARIE DRESSLER

IMITATION OF A WELL-KNOWN MAN..... MR. LOUIS HARRISON

WARRIOR'S AT EVE..... MISS BELLE THORNE

The New Burlesque on 'Way Down East' by Richard Carle, entitled

WEIGHED ON YEAST.

Costume of Characters.

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LOUISA BARTLETT PEARS, the mother..... MR. LEE HARRISON

DAVID BARTLETT PEARS, the son..... MR. WALTER JONES

LEONX LUCUM, the villain..... MR. RICHARD CAR'E

PROF. STERLING SILVER, the guest..... MR. LOUIS WESLEY

ANN BOKE BRIDESIDE the persecuted..... MR. J. C. MIRON

Scene, House of the Square.

BAILAD FROM SANTA MARIA, BY MR. OSCAR HAMMERSTEIN.

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THE MERITS OF A SHADY NOOK AND BABBLING BROOK DISCUSSED BY

MISS DELIA FOX.

HOW AND WHEN IT HAPPENED..... MR. WILLIE COLLIER

ONE GOOD TURN DESERVES ANOTHER..... MISS MARIE CHAILL

THE GREAT DRAMATIC SCENE FROM CAVALIERIA RUSTICANA.

TURRIDU..... SIGNOR MELLINI

SANTUZZA..... SIGNORA DALI

LOLA..... SIGNORA DIANA

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SPECIAL NOTICE.—The order of the above programme subject to change

to suit the arrival of artists from other theatres.

EDWARD E. RICE, Chairman.

Performance commencing 8.15

Doors open at 7.30.

SPECIAL NOTICE: As over 1,000 artists have volunteered for this Testimonial, the services of all are accepted for THE CAKE WALK, which

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Amphitheatre Programme. 8.15 precisely.

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2. MR. CHARLES (KID) MCCOY
In his Scientific Bag Punching.

3. MR. EDWIN BENETTO
The Human Bow Knot.

4. MR. BURKE & ANDRUS and their COMEDY MULE.

5. MR. JAMES J. CORBETT and Sparring Partner, MR. JAMES YANCEY, in their exposition of the many art of self defence.

6. THE MARVELLOUS SEYMOURS.

7. THE MARTELS.
Trick Bicycle Riders.

8. THE ROMALO BROTHERS.
Head Balancing.

9. ROBERT FITZSIMMONS and Sparring Partner, MR. YANK KENNEY.

10. GOGIN AND DAVIS.
Comedy Acrobats.

11. ACTORS' BICYCLE TOURNAMENT.
Open to all the Stars in the Profession. Most of the prominent comedians having already volunteered.

12. ERNEST HOGAN, author of "All Coons Look Alike to Me," etc., etc., assisted by MISS ALICE MACKEY, in their COON SPECIALTIES.

13. MR. CRAS. B. HANFORD,
In his Recitation of HAIL COLUMBIA.

14. THE TWELFTH REGIMENT BAND (in full uniform) will play Two of the Latest Popular Marches.

15. THE GREAT CAKE WALK.

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MADISON SQUARE ROOF GARDEN.

Commencing at 8.15 P. M.

PROGRAMME.

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MR. HARRY KELLEY..... A Few Minutes of Foolishness

MISS TRIXXIE FRIGANZA
(of Mr. Oscar Hammerstein's original "La Poupee" cast),
Songs of the Period.

MR. LONEY HASKELL..... Eccentricities of Character

THE GREAT LAFAYETTE..... And His Famous Soupe Imitation

MISS ALICE ATERTON
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MR. ARTHUR DEACON..... Burlesque and Farce Artist

MR. AL. H. WILSON..... The German comedian

MISS JENNIE YEAMANS..... Her Mother's Own Child

MR. JAMES THORNTON..... Philosopher and Satirist

MISS MAY BELFORT..... Comedienne from the Palace Theatre, London

MR. GUS WILLIAMS..... The German Senator

MISS MARGUERITA SYLVA..... The Dashing Prima Donna

MR. TONY PASTOR..... The Noble Roman of Them All

MISS BESSIE BONEHILL..... Songs and Character Changes

ROGERS BROS..... German Dialect Comedians

MISS JOSEPHINE GASSMAN..... And her Singing Pickaninnies

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SPECIAL NOTICE.—This programme is subject to change to suit the arrival of artists from other theatres.

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP."

And Still Americans Come—Van Biene's Success—Irving's Plans—Productions in View.

(Special Correspondence of The Mirror.)

LONDON, June 18.

It would now seem that in order to describe the state of theatrical London since I last mailed, one must paraphrase the good old hymn and say, "Where'er I take my walks



MRS. BERNARD-BEERE.

abroad, Americans I see." For although managers, theatrical and hoteling, complain that American visitors are—all on account of the war—far less plentiful in London than is usual at this time of year, yet wherever I turn I run against or am run into by citizens and citizenesses of your great nation (here's its health, its family's good health, and may it live long and prosper!).

Among the most popular of American theatrical folk here at the moment (and very welcome here, too) are Nat Goodwin, "Senator" Crane, Florence Ziegfeld, Jr., and David Belasco, whose *Hearst of Maryland* finished at the Adelphi next Saturday, after running for nearly three months instead of the one month originally booked. Belasco and Roeder, however, feeling pretty comfortable, thank you, will not quit England till August.

The company which is to present *A Stranger in New York* duly arrived on Thursday by the *Servis*—that is all except two, who waited in by another boat two days earlier. We are expecting great things from this company, which starts acting on Tuesday instead of Monday, in order that it may not clash with Sarah Bernhardt's production of *Lysiane* on Monday at the Lyric. Author Charles Hoyt has invaded the Hotel Cecil and is already going very strong there. Charles Frohman has just secured the English and American rights of that saucy new French play, *Zaza*, in which Rejane is playing.

As I predicted, Sue is to go up at the Garrick, and within a few days, too, the popular William Gillette being, I am sorry to say, not too well. The charming Annie Russell will, of course, again be seen in the name part; and if merit in playing and players goes for anything it will be a good while before the Garrick needs young Bancroft's Italian hairpin tragedy, *Teresa*, which is to follow Sue.

At the time of writing I learn that Dan Daly, not having apologized to the lady as well as to the Shaftesbury manager, does not after all return to the cast of *The Belle of New York*, but will to-day embark for the city of the same name. I am sorry that Dan has taken this step, for he is bright and clever, and we could do with him. A proof of this is seen in the fact that Ted D. Marks, who with Marcus Mayer is to be seen daily among *The Belle of New York*-ers, had an offer of £80 a week for him for an English pantomime engagement.

Touching Americans in England, I may mention that Tom E. Murray has fixed to start touring in August with a play written by Fred Bowyer and W. Sprange, with Lottie Collins as leading lady. The play is to be called by the name of an American play in which Murray was, if I remember rightly, wont to figure, *The White Blackbird* to wit. One of the latest American variety artists scoring here is Ed Latell, who is at the Alhambra, whereunto Fregoli, due last Wednesday, returns on Monday.

On the same evening dancer Saharet returns to the Palace, where most of the American vaudeville artistes go to. Frank Latona is doing a screamingly funny turn at the Tivoli, and Tramp Cyclist Ritchie is now scoring heavily in that wickedest of wicked cities, Vienna.

Old Ford's splendid three hundred year old tragedy, *The Broken Heart*, was duly played with Elizabethan simplicity at St. George's Hall just after I mailed last week. Eleanor Calhoun gave a beautiful rendering of the subsequently heart-broken Calantha and Penethwa was very promisingly acted by Virginia Carlyle, who is a sister of Eleanor's.

And now for a few little matters that are quite English, you know. In the first place, I have to chronicle the production of a successor to Piner's *Trelawny of the Wells* at the Court. This is by a military officer and ex-attaché named R. Marshall, and is entitled His Excellency the Governor. It is an amusing play, with suggestions ever and anon of Pinero and of Gilbert; and although possessing less artistic finish than is usual with those masters of their craft, it is really cleverly written. Its military detail is, of course, all right, for the author is not without knowledge of such matters. The company is strong, including Paul Arthur, who again makes a hit as he did in *Trelawny of the Wells*; Dion Boucicault, Aubrey Fitzgerald, Nellie Thorne, Irene Vanbrugh, and "Mr. James Erskine," otherwise the Earl of Rosslyn, who in his bankruptcy examination this week said that he was now "deriving a small income from literature and the stage," but admitted that he may for some few years have lost £20,000.

per annum on horse-racing. I learn that the next play at the Court will be by Anthony Hope and Edward Rose, and will be called *A Man's Love*.

Frank Harvey's play, *A Musician's Romance*—tried first in your land—was produced by Violoncellist Van Biene for the first time in London at the Metropole, Camberwell, on Monday, when, thanks to its Belphegor-like pathetic incidents and to the still wondrous cello playing of Van Biene, it scored an unmistakable success.

Beebohm Tree, who has fixed next Thursday for the production of *Ragged Robin at Her Majesty's*, has had trouble about the title being claimed by the above mentioned Bowyer and Sprange, as I told him he would. Litigation is looming ahead for him, unless he either "climbs down" or comes to some arrangement.

Sir Henry Irving, who as Louis XI. has made another enormous hit this week, gave the Rede Lecture at Cambridge University on Wednesday, and was made an LL.D. thereof. Concerning that "cabal," which American journals appear to regard as an established fact, I beg to again deny the existence of any such conspiracy. Certain of your contemporaries mentioning it also went out of their way to state that *The Medicine Man* is on for a long run, whereas, barring an odd performance or two to come, it is absolutely done with—anyhow, as far as London is concerned. Sir Henry himself confessed to yours truly a few days ago that he utterly disbelieves, and indeed he laughingly pooh-poohs, all notion of any "cabal" existing. Also he tells me he is doubtful whether he will play *Cyrano de Bergerac* in English. He will, however, stage Sardou's new *Robespierre* play early in the new year, and will, he tells me, follow it with a very extra special Shakespearean production of a Roman type.

Herewith is a portrait of one of our most popular actresses, who was awhile ago seen on your side—namely, Mrs. Bernard-Beere, whose recent return to our stage, after a long and serious illness, has been heartily welcomed by all sorts and conditions of playgoers.

GAWAIN.

AT THE PARIS THEATRES.

A Notable Birthday Celebration—A New Opera—Revivals.

(Special Correspondence of The Mirror.)

PARIS, June 9.

No day is more reverenced by theatrical Paris than June 6, the anniversary of the birth of Corneille. At the Comédie Française, the theatre that Molière founded, and at the Odéon, the day is always observed with special ceremonies. This year is the two hundred and ninety-second anniversary. At the Française Corneille's tragedy, *Cinna*, and a scene from Molière's *Payche* were given. Miles, Duday and Lerou and MM. Fenoux and Silvain had the principal roles in the first play, while Miles, Bertine and Lara appeared in the other. Between the two was an *aprosit*, written in verse by Louis Marsolleau, and entitled *Le Dernier Madrigal*. It is a fanciful sketch, but founded on an incident in the career of the great dramatist. M. Marsolleau's verse was well written, and MM. Balliet, Paul Monnet, Hamel, Delheilly, Paul Veyre, Enquier, and Mlle. Nancy Martel played with delicacy and reverence.

Le Cid was played at the Odéon's ceremonies, and the *aprosit*, *Berenice et Corneille*, dealt with another episode in Corneille's life, and was written by Tancred Martel. At both houses large audiences composed almost exclusively of the members of the theatrical, literary and artistic circles were present.

A legend told in Victor Hugo's poem, *Le Rhin*, furnished Georges Montorgueil and P. B. Gheuri with the theme for a lyrical drama, to which the title *La Cloche du Rhin* (*The Bell of the Rhine*) has been given, and for which Samuel Rousseau, a musician of note, has furnished the music. The work was produced at the Opéra last evening, and was very well received. To those of us who are not disciples of Wagner, the music was particularly delightful, for M. Rousseau has avoided the methods of the Bayreuth school and composed a score notable throughout for its delicate, dreamy airs, a fitting accompaniment for the legendary haze in which the story is involved. The words are written in elegant French, and from every standpoint the opera, or lyric drama, is most artistic.

We are transported back by the story to the fifth century, when paganism was giving way gradually to Christianity. The first scene is at a castle on the banks of the Rhine, where Hatto, a pagan king, has established himself after successive defeats at the hands of the Christians. Here he worships Odin, the god of his ancestors, and does what he can to repel the steadily advancing Christians. Near the castle is a Christian convent, on the topmost spire of which is a bell, placed there, it is said, by some divine power, and rung only by the touch of an angel's wing. Its knell is always a portent of death, for none hear it save those who are about to die. Hatto has heard the sound of the bell, and as the legend has always come true he realizes that his end is near. Herrmann, one of Hatto's retainers, arrives from an expedition, bringing with him Hervine, one of the nuns from the convent. Hervine is beautiful, and strong in her faith. She has allowed herself to be taken prisoner that she may endeavor to convert Hatto to Christianity. Her efforts are in vain, for the old king attempts to kill her when the bell rings again, and he falls dead. Hervine's beauty, however, has won the heart of Konrad, Hatto's grandson, who succeeds him on the throne, and he saves her from death, the fate of all other captured Christians, tells her of his love, and even offers to become a Christian if she will but love him. Konrad's ardent courting touches Hervine, and she is about to yield to him. At this moment are heard the voices of her sister nuns singing a hymn, and, recalled to her vows, she breaks from the young king's embrace. The village is attacked by the Christians, and Konrad leads his soldiers to battle. Liba, who is the priestess of Odin at the castle, persuades the people to offer Hervine as a sacrifice to the gods, and she is thrown into the Rhine. The battle is won by the pagans, the convent is destroyed, and the bell sinks in the river. Konrad returns and is heartbroken at the death of Hervine. He wanders into the forest, bewailing his loss, and sick of the religion that has caused her death. Liba is about to sacrifice the Christian prisoners, but Konrad overthrows the altar and breaks the sacred vessels. The people, maddened by this sacrilege, attack him and leave him lying for dead. From the river is heard the bell of the Rhine, and the spirit of Hervine rises from the water and goes to Konrad leading him away with her.

The scene is a beautiful one, the moonlit Rhine being picturesque in the extreme.

Mme. Ackte, a young artist, sang the role of Hervine charmingly, and M. Vaquet was most capable as Konrad. The other roles were well handled by Madame Hegion and MM. Noté and Bartet.

Ermete Novelli, the celebrated Italian actor, made his first appearance in Paris at the Renaissance last evening. He chose for his first play *Le Père Lebonnard*, which has been seen here before, at the Théâtre Libre. Though I did not see the performance at that time, I am told that the work of Signor Novelli is distinctly superior to that of the originator of the part. His engagement is for eight performances.

At the Variétés, *Un Chapeau de Paille d'Italie* has had a successful revival. It is preceded by a review, *Le Tour du Bois*, composed in the main of clever parodies and burlesques, including, of course, one on the ever-popular *Cyrano de Bergerac*. The entire review is amusing and seems in for a long run.

Another revival is at the Folies Dramatiques, where *Le Papa de Francine*, a farce of ordinary calibre, is well interpreted.

T. S. R.

THE DRAMA IN ITALY.

The Turin Exhibition—Sardon May Write for Duse—The Reign of Vaudeville.

(Special Correspondence of The Mirror.)

ROME, June 10.

"Everyone," says the first theatrical paper in Rome, "who takes any interest in art has heard of the great FRENCH play, *Trilby*!"

And that is how history is written! Criticised, *Trilby* is compared to *The Lady of the Camellias*, with a mother instead of a father. Altogether, however, *Trilby* has had better fortune here than in any other town in Italy, and I think it would be really a success if it were played by Tina di Lorenzo and Novelli, or, better still, Zecconi. Here, unfortunately, *Trilby* has been given by a company below average; not a single artist understood his or any other part in the play, and the public understood still less. For what are words if their meaning is not given? Until *Trilby* can be given at least intelligibly, it should not be given at all. And I hear that it is going to be "done" in music! Let us hope that the opera will have more success than the play.

To show how different public opinion is in Italy, the translation of *Two Little Vagrants*, which is a success in most towns where it has been played, has proved a dead failure in Turin. "Never," says one critic, "has so monstrous and vulgar a muddle been given on the stage!" What will author Decourcelles think of that! And yet Turin is half French in language and sentiment and at this moment a centre of art, there being an exhibition of dramatic art opened in the greater exhibition, which has been inaugurated to celebrate the fiftieth anniversary of the Italian Constitution. At the same time a prize was offered for the best comedy by an Italian writer, and to give the comedies the best possible chance the best three were presented lately at the principal prose theatre in Turin, with the result that An Artist's Wife was unanimously declared to deserve the first prize.

On opening the envelope which contained the author's name it was found to be Ludovic Muratori, an old author, whose plays were played all over Italy some years ago, but of late he was considered to be too old-fashioned for the times, and no manager would even read a play which bore his signature. And now, having sent a play anonymously to the dramatic prize committee, he has won, and come out ahead of the crowd of young and up-to-date writers who competed with him.

The plot of his prize play is very simple. It tells of Canova, then a young sculptor, and of Morghe, a young painter. Both are in love with Domenica, a daughter of the engraver Volpatto. Volpatto favors the painter's suit, but Domenica prefers Canova, to whom she is finally united. Slight as the plot is, the language is bright and clever and fixes the public's attention from first to last.

Tina di Lorenzo is now in Rome, playing at the Costanzi Theatre. She made her first appearance in Dora, which is not one of her best parts, nor does she look it, handsome though she is, and she is now far more beautiful than she was when she was younger and played ingenues. Then she was merely pretty—now she is a splendid woman. Her figure is better suited to the classic drama, but she prefers modern plays, which also suit her acting better.

The other day we had a great treat—Vincenzo Marini issued from her retirement to play for the benefit of the Italian Society for Italian Lyric and Dramatic Artists, choosing *Gallina's Esmeralda* for this occasion, and arousing the enthusiasm of the public. For the moment we were carried back to the most glorious days of Italian dramatic art, when such artists as Ristori, Pezzana, Tessero, Marini, Rossi and Salvini filled the bills. Almost every artist was a star in those days. Now stars can be counted on the fingers of one hand.

After Marini in *Esmeralda*, we had another star, but this time a modern one, in the celebrated prima donna, Gemma Bellincioni, who gave a comic-musical scene with Ferravilla. After this Bellincioni sang two popular ballads, accompanying herself on the piano. The matinee was concluded by Ferravilla reciting "Pancrazio's Honeymoon," in which he scored a triumph.

A curious thing happened a few nights ago at a theatre in Milan. A new play was brought out in which some officers enacted prominent parts. This was not allowed, Milan being still in a state of siege; and the act in which they appear was suppressed. The censor would also have willingly suppressed the third act, because some priests were alluded to, but on being assured that the play had no priests whatever in it it was allowed to be performed, still without the officers, and without allusions to the priests.

Bracco's *Orange Blossoms* has failed in Venice. It was considered too long and too much inflated with conventional romanticism. Zecconi is now in Venice, playing a round of Ibsen's plays—plays in which he positively revels.

Salvini, the great Salvini, is going to Turin to inaugurate the extraordinary performances which will form a part of the programme of the exhibition of dramatic art, to which I have already alluded. Other artists will follow Salvini, and thus, before the exhibition closes, every great artist in Italy will have been seen in Turin. Salvini will play *Alfer's Virginia*, and the *Morte Civile*. Madame Irma Nierstrasz Marazzi is also going to Turin to give a series of high-class performances with a select company of her own. Madame Nierstrasz Marazzi is better known to you as Madame Diligent, but there being another Madame Diligent, our Madame Diligent has taken her husband's second name of Marazzi, to which she adds her own maiden name of Nierstrasz. She is remarkably effective in *Gabriele d'Annunzio's Loque* and in *Coppée's Pater*, beautifully translated into Italian.

Duse is creating fresh furor all over Italy in *The Princess of Bagdad* and *Claude's Wife*. A secret: I am told that Sardon is thinking of a play to write for Duse. Hush! Novelli intends to make his debut in Paris in *Father Lebonnard*. He may also play La Morte Civile. I do not like the choice.

Let me return to *The Princess of Bagdad* for a second. When first given in Paris it was hissed. Crozette's beauty alone made it supported to the fall of the curtain. It had a long run, however, because it filled the house with people who rushed to it to see the scene when she threw down her hair and uncovered her bosom, while playing with the gold in Nourvad's strong safe. What the play did not do Crozette did, and she afterward married a real banker and played with real gold. As Dumas said, Duse is the only actress who dares play the *Princess of Bagdad* in Italy, as she is the only Italian actress who dares play *Hedda Gabler*, by Ibsen, and Dumas' *Claude's Wife*. The Italian stage, however, is suffering, like other theatres throughout the world, from the inroads of vaudeville—still called "café chantant" in Italy. A reason for this is given that there are no good singers in Italy, but only murderers of music, for as soon as a good singer appears he is at once snatched up by English and American managers. Then, on the proscenium, only old, archaic plays are given, or new and bad ones, and the public keeps away from the theatre to go to a music hall, where there is at least variety if nothing else, and—one may smoke. On the variety stage you have witty *diseuses*, clever little *sangfroides*, *dancers*, posers of plastic statuettes, living pictures, dogs that do everything but speak, and directed by a very pretty woman, an attraction the more.

Sometimes, here as elsewhere, a favorite singer loses—or thinks she loses—her diamonds of untold value. One of these clever little women who lately dreamed that she had been robbed of her jewels, when asked what she valued them, answered: "Oh, I shall leave that to the judge's equitation!"

Miss De Hasy's dogs are now the talk of the town, and of every town wherever she takes them. They sing operas, play comedies. One day Miss De Hasy lost one of her dogs. A man who did not know to whom the dog belonged, nor the value attached to it, was offering it for sale for one dollar. But no one would buy it. He then thought of taking it to Miss De Hasy, who easily recognized her own dog, though black spots had been painted on its back. She said nothing, however, but gave the man two dollars, and had the dog washed. The poor brute had also been stupefied and could not work again for many weeks afterward. It is all right again now, and is one of the best performers of them all.

Poor dog!—poor dogs, perhaps!

S. P. Q. R.

ELLEN ROWLAND.

Ellen Rowland, who is pictured on the first page of this issue as Ada Ingot in the comedy of David Garrick, made her New York debut a year ago at the Knickerbocker Theatre, under management of Frank L. Perley, as Portia in *The Merchant of Venice*, with Frederick Warde as Shylock. A fortnight later she played the same part at the Park Theatre, Boston, with Sidney Woollett as Shylock. The press of both cities spoke encouragingly of Miss Rowland's ability, granting that she had made a most favorable impression.

During the past season she has been playing leads with James Young, and the critics, wherever she has appeared, have spoken of her work in terms of generous praise. Miss Rowland has been instructed in the drama by Ada Dow Currier, and by Parson Price in voice culture, to both of whom as teachers Julia Marlowe owes so much. Mrs. Currier claims for her pupil the ability to climb in a short time to her place in the front rank of America's artists.

Miss Rowland is a New England girl, coming of a distinguished line of Puritan ancestry. She is a niece of the eminent historian, Professor Moses Coit Tyler, of Cornell University, and one of her ancestors, Royal Tyler, of Vermont, is honored as the author of *Contrast*, the first American play ever staged. It was produced in the old John Street Theatre, New York, April 16, 1786.

In speaking of Miss Rowland's work, the Montreal *Gazette* has said: "She has the essential power of merging herself in the role she is playing, and, at least in appearance, of forgetting the audience and the glare of electric lights and becoming for the nonce the girlish heroine of David Garrick, or the mature imperious Queen in *Hamlet*. Let those who know explain how a young girl can play roles

A CHAT WITH BELLE ARCHER.



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The other day a MIRROR man wandered over to a picturesque New Jersey suburb where, surrounded by a formidable menagerie of dogs, cats, pigeons, chickens, ducks, turkeys, and assorted other pets, he found pretty Belle Archer, concerning whom a New York photographer has said that more portraits of her have been sold than of any other American actress, and who has been regarded abroad as the type of our native beauty.

"My horses are not here," she laughed apologetically, as the guest surveyed the menagerie. "They're out on a Minnesota ranch, but I hope to have them with me soon, and then the collection will be complete. That's the worst part of going on the road—one may not carry along chickens, and ducks, and things, unless it is with a farm play or a circus, and such are not my line, you know I'm very glad to be off the road for a few months, just to rest, to recuperate and to try to forget the theatre. But that is what you came to talk about? Oh, of course! Once in the theatre, how utterly impossible it is ever to get away from it! It isn't to be forgotten, nor set aside, and even when one rambles off for a little rest, fancying that the cheerful old Goddess of the Drama may not discover the escape of one small slave, some affable messenger like yourself is sent to bring one back to 'talk shop.'

No, I have not come of a theatrical family. My father was superintendent of the telegraph company at Easton, Pa., where I was born, and I was one of seven sisters, four of whom are living—one being known to the stage as Eleanor Lane-Bell (Mrs. Charles J. Bell); another is the wife of a New York business man, and the third, the eldest, is a nun—so, you see, church and stage are united happily in our family. I never played in amateur theatricals, nor recited for the delectation of admirin' persons, but I plunged directly into the realm of professional life, making my debut, when a very small girl, with Mr. and Mrs. William J. Florence in *The Mighty Dollar*. It was a momentous occasion. I had just four lines to speak, but I was so scared, and so nervous that they might well have been twenty thousand. That first speech shall never be forgotten: 'Oh, Mr. Dart, what a jolly idea! We are going to have music and dancing in the open air, and the band is coming out on the piazza to play for us!'

"It doesn't seem overpowering, I know, but I studied that awful part all of the time, night and day, for a week. The nervousness reached the verge of prostration when the performance came, but I pulled myself together and managed somehow to say the lines. And then, as soon as I could leave the scene, I dashed down stairs and hunted up the orchestra leader to ask how I had done it all. 'Very sorry,' said he, gently, 'but I didn't hear you!' Everyone believed that my stage career had been nipped in the bud, but Joseph Jefferson had told me that I might play Minnie in *Kip Van Winkle*, and he kept the promise. I had a very bad cold when I appeared as 'Leetle Meenie,' and worried Mr. Jefferson very much, I've no doubt, but he has been always kind to me, delighting to call me 'Miss Period,' because of a small mouth which, he said, was like a period. Nor were these my only appearances in child roles. With John McCullough I played the boy, Lucius, in *Julius Caesar*, and then it was that I went before the curtain for the first time. After one of the tragedian's great scenes, in which Lucius figured, Mr. McCullough led me out when he responded to a call. Continued applause brought us out several times, after which, as the enthusiasm went on, I confidently observed to the great actor, 'They want us again!' And he, amused, I suppose, by such enormous assurance in one so young, looked down upon me, and smiled: 'Yes, my child; they do.' So we bowed again. I actually believed, at the time, that the applause was for little me! Needless to say, remembering my early efforts, I have ever the greatest of sympathy for beginners on the stage, and try whenever I may to make it easier to them, for I know that the path that they must travel is full of rough places."

After the initiatory exploits just recounted, I played in various companies, plays and places and gained experience and, if I may say it, success sufficient to take rank as leading woman with E. H. Sothern, in whose company I originated in New York the leads in those delightful comedies, *Lord Chumley* and *The Highest Bidder*. Engagements followed as leading woman with the late Alexander Salvini in his repertoire of romantic dramas, and with Augustin Daly's touring company presenting Tennyson's *The Foresters*, in which I played Maid Marian, the role enacted in this city by Ada Rehan. Then I was engaged by Nat C. Goodwin, with whom I originated the unsympathetic part of the heroine in Augustus Thomas' charming play, *In Mizzou*.

"My next appearance was in a role somewhat more unusual—that of a press agent. The late Carrie Turner began a starring tour, and I was secured to go ahead as advance press representative. The tour—it was late in 1893—was brief, but I had no end of novel experiences as a press agent, and I really enjoyed the experiment immensely, and I shall never again believe any of the harsh things one hears about newspaper men. They accorded me everywhere the most gentlemanly courtesy and consideration. If I did write half-columns about the star, and there were printed columns about the advance agent, that was not my fault. In the Spring of 1894 I starred for eighteen weeks in Sydney Grundy's *Arabian Nights*, and

then went to Denver with the Giffen and Neill Stock company, afterward becoming what you might call, I think, a 'charter member' of the now famous Frawley company. With this organization I went to the Pacific Coast, whence I returned to this part of the world to make my bow in musical farce-comedy as the Widow in Hoyt's *A Milk White Flag*.

"The season of this company closing early, I joined a Contented Woman, in which farce Caroline Miskel-Hoyt was playing the title-role, and, upon one or two occasions I had opportunities to appear in the part myself. So it came about that I was featured as A Contented Woman all the season past, and that I shall star in the part next season, under management of Fred E. Wright, going as far as British Columbia and playing in California many of the theatres where I scored successes when with the Frawley company. The title-role of Mr. Hoyt's cheerful little satire is especially congenial to me, for I believe that I really am, on the stage or off, a thoroughly contented woman.

"Some have thought, I fancy, that contentment is a sort of fad of mine, and it is a philosophical attribute that has proven very grateful now and then. I remember one instance. We had played Hannibal, Mo., and our next stand was Quincy, Ill. I am an enthusiastic horsewoman, you know, and so I persuaded two of the gentlemen of the company to accompany me upon a horseback trip between the towns. There had been a long storm, bridges had been swept away, and when we came to cross the dark brown Mississippi it was necessary to take chances on a makeshift pontoon bridge, and the natives joined my escorts in advising against the venture. But I would try it. The gentlemen made the trip in safety, and then my incautious horse stumbled when half way across. In a second that horse and I were rolling over and over in the muddy water, the swift current tumbling and twisting us ruthlessly. My escorts were frightened badly, and one swam his horse out just in time to seize my plunging equine and drag me with it to the shore. Of course, I was a wreck—completely drenched, and picturesquely frescoed with a thick coating of splendid adhesive mud. Nothing was to be done but to proceed to Quincy, and I don't think I've ever attracted an audience more interested than that which gathered when we rode into the town. I was literally all mud—all but my name—and it took hours to get rid of the distasteful make-up. And yet, in a fiendish sort of way, I enjoyed the adventure, and I'm sure that any one who was able to enjoy such a plight might lay fair claim to the title of A Contented Woman.

"Yes, it has been said kindly that the sale of my portraits has been fabulous, and that they are enshrined in Parisian ateliers as typical of American beauty, and so forth. If it is all really so, I am sure that I should be very pleased. But let me tell you an odd little story, that I know to be true, about one of my pictures. It was when I was playing a few years ago in the Maritime Provinces. One day I was invited, along with others of the company, to attend a reception at the residence of one of the prominent town families. Just before the event, our manager came to me. 'Don't be surprised,' said he, 'by anything that may occur this evening—just take it as a matter of course.' I promptly declined to appear at the reception unless an explanation was forthcoming, but the manager begged me to go and ask no questions. 'If you don't go,' he announced, 'there will be no end of trouble.' So, in much uncertainty, I went.

"The reception was held in a beautiful house, and local 'society' was out in force. The host and the hostess greeted me with parental benignity, and I soon became conscious of the fact that I was curiously regarded all around. Then I met the daughter of the house. 'You were so kind to my brother,' said she, 'that I've looked upon you almost as a sister—see, we've placed your pictures together!' And there, before the parents and the guests, I was led to view a picture of myself, artistically framed beside that of a rather well-looking young man whom I had never seen. You may imagine the unpleasantness of my position—not knowing what to say nor what to think; but a chance remark soon informed me that the young man was dead and I was reassured. It turned out that the youth had spent some time in New York, and, evidently as impressionable as imaginative, he had written to his family about having met me and about a charming romance between us, sending home my picture, apparently as a guarantee of good faith. The family had believed the dream story, and had seized upon the first opportunity to receive me. Very fortunately for both of us, the young man had died before this opportunity offered, and I hadn't the heartlessness to shatter a family idol by announcing that I had never seen the youth. But if that manager had given me an inkling of the story, I needn't assure you, I think, that I should have avoided the reception, which provided a very uncomfortable evening for me, even though it afforded a peculiar experience."

MIRROR CORRESPONDENTS IN THE ARMY.

THE MIRROR is well represented among the military forces engaged in the war, as four of its correspondents are now serving their country in the conflict with Spain.

W. V. Lyons, representative of THE MIRROR at Huntington, W. Va., is major of the First Battalion, First West Virginia Volunteers, and is stationed at Camp Thomas, Chickamauga Park, Ga.

J. B. Davie, correspondent at Columbus, O., is also at Camp Thomas. Mr. Davie is a member of the band of the Fourth Ohio Volunteers.

Charles W. Lane, who represented THE MIRROR at Butte, Mont., is a member of the First Montana Volunteer Infantry, which formed a part of the forces of General Merritt in his expedition to the Philippines. Mr. Lane writes that there are enough Elks in his regiment to form a lodge, and that as soon as they land at the Philippines, Manila No. 1 will be organized.

F. C. Whitney, correspondent at Muskegon, Mich., is also in the field with one of the regiments of his State.

These correspondents have already forwarded to THE MIRROR theatrical news from the front, and if they are as faithful in their service to their country as they have been to THE MIRROR, better soldiers could not be asked for.

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TELEGRAPHIC NEWS

CHICAGO.

Chattanooga Presented—Changes of Management and Sundry Rumors—Notes.

(Special to The Mirror.)

CHICAGO, June 27.

In spite of our present torrid weather, the glittering success of our ball club and the off season for the playhouses, we are hearing daily rumors of new amusement ventures here and prospective changes in the theatrical business. It now appears that I was in error last week in telling you that Jim Hutton and Ollie Hagan would have the Schiller next season. It has never been a safe bet to name the manager of the Schiller more than one week ahead since the house opened. Hutton and Hagan will manage the Lincoln and Alhambra next season, and will book with Manager E. P. Simpson, of the Academy of Music, who has made that house pay, and who is now coining money over on the far West Side with the popular "chutes." Manager George A. Fair, who took Dorothy Morton and the Schiller Opera company to Uhlrig's Cave, St. Louis, informs me that they have made a hit, and I understand that he expects to be manager of the Schiller next season again; though they do say that Sam and Landis, now running the Masonic Temple Roof-Garden, are after it, with good prospects.

Speaking of roof-gardens and rumors reminds me that Alexander Comstock was said last week to be after the Great Northern roof. My informant said "Anthony" Comstock, but I knew better. Imagine Anthony running a roof-garden! As to the Great Northern Theatre proper, Hutton and Hagan, Lincoln J. Carter, and some half dozen others are said to be figuring for successorships to David Henderson, whose lease expires in August. His stock season has been a go, and David would be all right without a past, but immediately he has a dollar in sight a grab is made for it by the creditors of the man who lost money by giving Chicago the best entertainment it ever had.

The new military melodrama, Chattanooga, built by Lincoln J. Carter, had its first production on any stage at the Columbia Theatre last Saturday evening. The local critics united in giving the highest praise to the scenic and mechanical effects employed, among them being the cinematograph, first employed in a play since The Good Mr. Best, and they say good words for the selected players interpreting the roles. The piece itself, however, is a series of scenes and accidents drawn from other plays, but in it there is enough excitement and noise for four or five battles, and it will, no doubt, attract the public with its pictures and the acting. The cast was as follows:

Major John Cornell, U. S. A. . Wilton Lackaye
Leon Cornell (Lieutenant Gray, U. S. A.) . Charles Eichman
Andrew Jeffries . Frederick Bond
Bertie Jeffries . Cyril Scott
Amos Cornell . W. J. Cogswell
Book Harris . Oscar Eagle
Uncle Pete . Bart Wallace
Colonel Porter, U. S. A. . Hiram Martin
General Joseph Hooker, U. S. A. . Hal Reid
Corporal Murphy . F. C. Heubner
Private Bailey . Harry Duncan
Engineer Jones . Charles Wilkinson
Private Leverline . Daniel Reed
Private Anderson . Charles Lenkins
Rose Jeffries . Blanche Bates
Paney Davis . Grace Butter
Julia Davis . Florence Gerald

I had intended to tell you that Fred Hamlin, of the Grand Opera House, had gone East, but I saw in the last MIRROR that he had him "registered" there, also that he won his expenses on the suburban. If he stayed with you as long as his brother Harry did, he must have broken the book-makers.

This is the fourth and last week of Weber and Fields' aggregation at the Grand, by the way. The merry entertainers might remain all summer to a tremendous business, but they are among those fortunate and happy people who do not "need the money," and they will close for a rest. Charlie Ross and his talented wife, Mabel Fenton, will play a few "dates," and Pete Dailey and John T. Kelly will recuperate at West Baden and Mount Clemens respectively, Mr. and Mrs. Ross going to the latter resort later. This week the company replaced the burlesque on Conquerors with the skits on Tess and Secret Service, and emphasized the hit made here.

Pete Dailey was broken hearted at the change of bill, as it necessitated rehearsals, which kept him awake days. I saw him at the Auditorium at 12:15 the other noon. He had left a 10:30 call which had been forgotten by the clerk, so he told him to save it until the next morning, as it had not been used. Peter told me he had been born a night watchman, and could not keep awake days. During their first week here, Ross dubbed Dailey and Kelly "the Katzenjammer twins." Every night they ate all of the young onions they could find in town. Kelly told me this, but it was not necessary. I had been talking with him five minutes.

Director Gustav Lueders, who took the Schiller with a comic opera venture after Manager Fair left, did well last week with Erminie, and is giving an excellent performance of Faust this week with Signor Pasquali and his wife in the leading roles.

The average colored man never fails to employ a large word when opportunity offers. In an assault case in my police court the other day a lawyer asked the colored witness: "From what direction did this man approach you?" And he answered: "From a sort of an oblong direction."

Manager Harry J. Powers has decided to call Hooley's Theatre the Powers Theatre after Aug. 15, when he expects that the drama, Reconstruction, now being presented there by the carpenters and decorators, will finish its run. The Powers Theatre will begin its regular season on Aug. 22, with Herbert Kelso and Effie Shannon in The Moth and the Flame.

Manager Will J. Davis took the members of the Chattanooga company out to the Derby last Saturday on a tally-ho. The first dress rehearsal of the play, given Friday evening, was so successful that another rehearsal was not deemed necessary. Manager Harry Powers, Charlie Ross, and Mabel Fenton, and many other theatrical people saw the big race run. Jessie Bartlett-Davis was in the club house stand.

Manager David Henderson's Stock company was to have produced George Hoey's play, The Law of the Land, last night, but the theatre was dark on account of insufficient rehearsals. Mr. Salisbury, of St.

Louis, has leased the house from August, and Manager Henderson will give it up now and take his company to St. Paul. Willie Beach returns to New York.

The stock company at Hopkins' Theatre this week is giving an excellent revival of Frank Mayo's famous play, Davy Crockett, in connection with the vaudeville bill.

Next Saturday evening Pain's people will begin to give us Cuba in fireworks at the Coliseum Gardens. A number of acrobatic specialties will be features of the show.

Bob Roberts did not go to the Derby, because of a matinee, but he loaned two of his Shenandoah horses to a friend who had a rig, and it was one of the best turnouts on the road. Shenandoah, by the way, entered upon its seventh week at McVicker's last night. The business continues very large.

Manager A. M. Palmer was here last week. His name is mentioned in connection with one or two Chicago theatres.

Lew Dockstader expects great things of the minstrel troupe that he and George Primrose will take out next season. He will have his last week in vaudeville here at the Masonic Temple Roof-Garden this week, and will then go to West Baden for a rest.

Bert Coote and his talented wife, Julie Kingsley, are stopping here for a few days with Mrs. Coote's father, George W. Cove, before leaving for a trip to Frisco.

The departure of Will H. Barry from the Alhambra will be a real loss to local management, compensated for only by the fact that Jim Hutton taken his place.

In the police court the other day I asked a woman with two black eyes how long I should sentence her husband for. He had presented her with the eyes. "Well," she said, "I don't care if he never comes back."

"BIFF" HALL

BOSTON.

Lights o' London Elaborately Revived—Mid-summer Gossip of The Hub.

(Special to The Mirror.)

BOSTON, June 27.

At the Castle Square The Lights o' London was given a splendid revival with the full strength of the stock company, J. H. Gilmour and Lillian Lawrence carrying off the leading parts originally played by Wilson Barrett and Miss Eastlake. Horace Lewis and Frances Drake and Lizzie Morgan lived up to their reputation for artistic work. Mary Sanders also made a hit as Shakespeare Jarvis. Now let them revive The Magistrate, and give clever Miss Sanders the opportunity which she should have had long ago.

At the Tremont there was a conspicuous change in the cast of Around the Town. John E. Henshaw and May Ten Broeck retired from the cast and were replaced by John B. Mason and Mae Emmons. Mr. Mason has not played here for some time, but Harry Askin errs when he advertises the appearance as the first Boston appearance in four years. Keith's, the Bowdoin Square, and the Columbia are all located in Boston. Harry, while Mr. Mason has not Mr. Henshaw's sylph-like grace in dancing, his clever style in comedy just fitted the part and greatly strengthened the performance.

J. Walter Kennedy revives a good hot weather play at the Palace, and Ten Nights in a Barroom will meet with popularity. In the cast are Willis P. Kitts, an old Boston favorite; George Burrall, C. Mails, Carl Fey, W. Christie, A. A. Bushee, Charles Farwell, Emma Ballard, Lilly White, Addie Farwell, and Annie Schwartz.

Edwin Milton Royle and Selena Fetter in Captain Impudence, and Robert Downing in The Gladiator, are the two rival dramatic attractions in the bill at Keith's this week.

At the Castle Square to-morrow they have souvenir portraits of W. C. Masson distributed, and there will be a big call, for Mr. Masson has been doing conspicuously good work this season. He is represented in the character of David Garrick.

Mrs. E. G. Sutherland will go to her summer home at Siasconset in the course of a few days, and will remain there until September. On account of the arrangements for the production of two new plays from her pen, which will require her absence from Boston for a time, she has resigned her position as dramatic critic of the Boston Journal. Mrs. Sutherland has arranged with T. D. Frawley to present her plays, Po' White Trash and Fort Frazier, in San Francisco. In connection with the latter an amusing thing occurred. General Charles King, the novelist, was a collaborator in the play, and when he reached San Francisco on his way to the Philippines he was amazed to find his play advertised. That was the first intimation that he had of it, as Mrs. Sutherland's letter to his home at Milwaukee had missed him.

Horace Lewis was at his best in The Charity Ball at the Castle Square last week, and his best can't be beaten. He has had a splendid run of successes in the year that he has played here, and I do not recall a single bad notice in all that time. In fact, the critics have been unanimous in their praise of his versatility.

Josie Sadler is enjoying her vacation in Boston. She is an expert swimmer, and at the numerous beaches around here she finds full opportunity to indulge her fondness for the natatorial sport.

George F. Marion has had a part specially written for him in the new farce-comedy which John J. McNally is doing for the Rogers Brothers.

A Southern Romance is the next play at the Castle Square. This is the second new piece to be given by the stock company for the first time in Boston. The First Born was the other.

George C. Crager has been in Boston during the past week preparing for the work of Alice Neilson's season.

Kitty Mitchell had a reception on the stage of the Tremont at the matinee last week, and distributed gold cuff buttons as souvenirs to the ladies. Miss Mitchell has achieved one of the big hits of the piece.

From London I hear that Ida Conquest and Annie Russell have taken apartments together and are enjoying immensely their summer in the British metropolis.

By a slip of the pen last week I wrote "James Wilkes" when it should have been "John W. Wilkes." The friends of the latter, of course, appreciated the slip.

The Record says that Frank Daniel has written an extravaganza, The Magic Knight, burlesquing Lohengrin. Edgar Smith furnished the book. Now, wasn't it Frank David who did it?

There is no truth in the rumor that George Richards is dead. He is very much alive when he does his dance in Around the Town.

The man who died was the one from whom Charles H. Hoyt got his idea of the character Mink Jones.

M. E. Medvedev, the Russian imperial singer, came on to Boston last week and appeared in concert in Tremont Temple.

I go up to the Aquarium every week now to look at the lithographs. It must have been a great show there last week, for outside appeared the features of Anna Held, Nance O'Neill, Wilton Lackaye, and Creston Clarke. Kind regards to Tom Henry.

Vincent T. Fetherstone and Joseph F. Wagner, of the financial staff of the Hollis Street, have gone on a cruise down East, intending to visit the maritime provinces.

Just as it seemed as if the John Stetson estate fight had been settled, up bob another claimant and throws the whole matter into confusion again. The newcomer is Katherine Shirley, of Kansas City, who claims to be the daughter and heir of Kate Stokes, the beautiful circus rider who married the famous manager. She waited until the decision had been made defining Mrs. Stokes' interest in the property, and now her laywers have filed writs of entry in the probate courts of Suffolk and Essex counties, so that a sensational trial may be expected early in the Fall.

Harry Barrymore, the comedian, died at the City Hospital last week.

During her short stay at the Castle Square Frances Drake has been given more space in the Boston papers than many of the members of the stock company have had in the whole history of the organization. That shows the popularity of the newcomer.

Henry Woodruff will spend the greater part of the Summer with Joseph Holland at his Summer home in Quissett. The two may organize a few performances at neighboring Summer resorts during the vacation.

Grace Atwell has been at Gloucester as the guest of the mother of Eugene Ormandy.

JAY BENTON.

PHILADELPHIA.

Castle Square Opera Company May Leave Philadelphia—Outdoor Amusements—Gossip.

(Special to The Mirror.)

PHILADELPHIA, June 27.

Outdoor amusements hold full sway, and theatricals for the coming two months in the Quaker City will be in a state of stagnation.

The Castle Square Opera company, after a continuous season of two years at the Grand Opera House, excepting a short season of the dramatic stock company, gave their final performance June 25. This evening it is uncertain whether the present management will assume a new lease, the original now being terminated. Henry W. Savage, the lessee and proprietor of the organization, and Charles M. Southwell as manager have during their term made a good deal of money, but it is now a question whether they have not run the gamut of popular operas and whether the public will stand repetitions. Mr. Southwell will continue to be the manager of the Castle Square Opera companies, and if they decide to give up their Philadelphia house it is more than likely that they will place an operatic company during the coming season in Brooklyn.

Freylinger's Academy of Music at Atlantic City is now nearing completion, but the opening date is as yet undecided. Negotiations with the Castle Square Opera company are still in progress.

B. F. Nash, for many years the popular press agent of Keith's Bijou Theatre in this city, will this Summer look after the interests of the Academy of Music, Atlantic City.

The following are the Summer addresses of the prominent people of the Castle Square Opera company: Thomas Perse and Edith Mason, Williams Bridge, N. Y.; Lizzie Macnichol, Washington, D. C.; William Wolff, Boston, Mass.; John McGhie, care DRAMATIC MIRROR; Arthur Wooley, Chicopee Falls, Mass.; Frank Ranney, Boston, Mass.; Florence Reida, New York; Selli Simonson, 1856 Wellington street, Philadelphia; George Deland, Boston; Charles Jones, Midland Beach; Henry W. Savage and Arthur Clarke, on board their private yacht, cruising along the New England coast.

Jennie Millard deserves special notice for her excellent singing and acting in the role of Jermaine, taken at one hour's notice, on account of the indisposition of Lizzie Macnichol.

The Grand Opera House reopens, for one week only, July 4, with the romantic opera entitled The Liberty Bell, which has already been given here under the title of The Patriots, and was originally presented at the Atlanta Exposition. I am told it has been revised and improved.

The Bijou Theatre management have adopted the wise policy of making the weekly change of programme stronger as the weather gets hotter. Felix Morris and company in A Game of Cards, Elizabeth M. Murray in The Animated Song Sheet, Alexander Heindl, cello soloist; Reno and Richards, the Silvers, Mudge and Morton, Joe Welch, Hodgkins and Leith, the Blondells, Coakley and Husted, Victor Moore, Houhey and Mack, Val Vino, juggler; Besse Searle, vocalist, and the biograph, with new war views, are in the current bill. Business good.

The Yankee Doodle Girls Burlesque company is announced for the last week of the season at the Lyceum Theatre.

Thomas H. Perse and his wife, Edith Mason, have volunteered for Hammerstein's benefit in New York city, and will probably appear in the garden scene from Faust.

The Woodsdale Park bill this week includes Johnson, Davenport and Lorello, Lillian Perry, Flato and Dunne, Perry and Burns, Mile Proto, toe dancer and acrobatic comedienne. For week of July 4 and rest of season opera will rule here, opening with The Mikado. Miss Holland has been engaged as the prima donna. Others engaged are Mr. Knight, formerly tenor with the Frank Daniels company; Hattie Arnold, Minnie Bridges, Melville Stuart, Mrs. Leo Wright, and Ida Merriick, formerly of Castle Square Opera company.

Leo W. Wright, operatic comedian, has accepted an engagement with John Burke's circuit, opening July 30.

Washington Park has Liberati's Band, and Kiralfy is now drilling an army of ballet girls for a grand spectacle for the coming week. Business large.

Willow Grove is doing well with Brooke's Chicago Marine Band, and so is the new Chestnut Hill Park with Kalitz's band of fifty-two pieces.

The vaudeville entertainments on the steamer Republic, running to Cape May, are in charge of F. D. Coyle. The features for this

week are Sol Rice, comedian; De Biere, magician; Woodville and Hall, vocal soloists.

Simon Hassler and his orchestra have been engaged for Congress Hall, Cape May.

S. FRANZENBERGER.

WASHINGTON.

Esmeralda by the Stock Company—Fra Diavolo by the Opera Company—Notes.

(Special to The Mirror.)

WASHINGTON, June 27.

Last week's production of The Mighty Doliar by the Columbia Stock company crowded the house nightly. James O. Barrows' Barnwell Slots and Agnes Findlay's Mrs. General Gilfford were exceptionally good performances, while the rest of the company did admirable work. To-night Esmeralda opened to a large audience, meeting with distinct approval. Eleanor Browning in the title-role was excellent. James O. Barrows, as Old Rogers, did capital character work, and Agnes Findlay's was a clever portrayal of the domineering better half, Lydia Ann. Edwin Mackay was a manly Dave Harding and Maud Haslam, by bright comedy work, won favor herself as Nora Desmond; William Ingerson as Estabrook, John Lancaster as Jack Desmond, Alexander Kearney as the Marquis de Montessin, and Daisy Hammack as Kate Desmond were excellent. Innocent as a Lamb is in rehearsal.

The Parry Opera company commenced its fifth week at Glen Echo, on the Potomac, to-night with a presentation of Fra Diavolo, with Charles Hawley in the title-role, which character he filled satisfactorily. Frank Deshon, as Beppo, won many laughs. Carlotta Gilman, prima donna of the lately defunct National Opera Comique company, was specially engaged for Zerlina, to replace Arline Crater, who is suffering from a severe cold. Viola D'Armon as Lady Alcach, Harry Carter as Lord Alcach, Fay C. Taylor as Lorenza, and Thomas Springer as Giacomo appeared to excellent advantage. The chorus was effective. The Parry company has scored a strong success, and the attendance has been invariably large. The types made me say in last week's MIRROR, in reference to the legal decision made by the Judge of the Equity Court in the suit between the Lafayette Square Opera House company and the Litho-Marble Decorating Company that "Mr. Painter" had been given a lien on the property. It should have read: "The plaintiff," meaning the Litho-Marble Company. Uriah H. Painter is one of the defendants in the suit.

Orrin G. Staples, of Willard's Hotel, filed a suit in Equity Saturday against the Washington Light Infantry Corps of the District of Columbia, asking for the appointment of a receiver. The suit is to recover the value of bonds and deeds of trust made by the defendant corporation. This suit will involve the theatrical property known as the Grand Opera House. The plaintiff states that the proceedings he has brought are as much a benefit to the Corps as to himself, and that if the property comes into his possession he will very probably continue to use it as a theatre.

Charles A. Shaw, treasurer of the Grand Opera House, New York, has been engaged by R. O. Murphy, of the Hotel Regent here, to take charge of the office of the United States Hotel in Atlantic City for the Summer season, commencing July 1.

continues to catch the residents of the South end. Last night's attendance was excellent. Last week Athletic Park was closed, and extensive preparations are being made for the Pain production of *Cuba* in fireworks, which will commence July 2.

Lawrence Hanley is meeting with considerable success with his dramatic school. Shakespearean productions will begin at the Suburban July 10, the opening production being *The Merry Wives of Windsor*.

Florence Modena has gone to Chicago to rest during the Summer.

The French Fête will be held at the Suburban July 14. The regular programme will be given after the special exercises.

Reuben Welch, manager of Koerner's Garden, was presented with a gold watch and chain by the proprietors last week. The presentation speech was made by James H. Culien.

Tom Greene arrived last Friday to join the Cave company, and appeared there last night for the first time. — W. C. HOWLAND.

CINCINNATI.

Boston Lyric Company in Ermine—Cuban Refugees and Other Attractions.

(Special to *The Mirror*.)

CINCINNATI, June 27.

The Boston Lyric Opera company, at Chester Park, is producing *Ermine* this week with all the star singers in the cast. The company is every bit as popular as it was last year, and the attendance is increasing steadily. In the vaudeville theatre the attractions are Vinton and Haines, F. Colten, Bessie Lane, and James Clargy Flynn. A balloon ascension is made on Sundays by Professor Busch.

The semi-weekly promenade concerts at the Zoo attract crowds during this hot weather. Last Thursday night the Cincinnati Bar Association, composed of the leading lawyers of the city, held its annual banquet at the restaurant.

Some high-class artists have been engaged for the Ludlow Lagoon for the current week. Among them are Deon Brothers, Smith and Cook, Carrie Scott, Bernard Dyllyn, La Petite Lund, and Cain and Loreno. A family of Cuban refugees is living on the island and attracts much notice.

At Concy Island the dog and pony circus was such a great success that it will be continued at the theatre another week. The Cincinnati Military Band gives two concerts here daily.

Josephine Stanton made her debut in leading roles with the Boston Lyric company last night, singing the title-role in *Ermine*. — WILLIAM SAMPSON.

OPENING OF MIDLAND BEACH.

The Casino at Midland Beach, the attractive resort on the South shore of Staten Island, will open its second season next Saturday evening, when a topical extravaganza, written by John F. Harley and H. B. Marshall, with music by W. Batchelor, entitled *The Maid of Manila*, will be presented by company including Jean McIlmoine, Henrietta Lee, Mabel Montgomery, Alta de Kerwen, Marcia Treadwell, Helen Lacy, Natalie Olcott, Charles P. Morrison, James A. Kiernan, and Horace G. Thruman, several of whom were favorites with Gayest Manhattan at this theatre last Summer. The chorus and the orchestra will be large and efficient, and the production will be staged by Edward P. Temple. The scenery has been painted by Frank King, of the American Theatre.

MUSIC AT THE P. W. L.

The Social Afternoon at the Professional Woman's League yesterday was enlivened by an attractive musical programme arranged by Fanny M. Spencer. There were piano solos, by Francis Brandt; soprano solos, by Miss Bouvier and Jennie Torriani-Hutchinson; contralto solos, by Suzanne Leonard and Martha Stark, and plantation melodies, by Jeanette Robinson Murphy.

AMONG THE DRAMATISTS.

Helen Avery-Hardy, co-author of Daniel Sully's play, *Auld Lang Syne*, has contracted with Mr. Sully to write another play for him.

Howard P. Taylor left town last Thursday to supervise the production of his new comedy, *Sinless Sinners*, at Peak's Island this week. Representatives of two New York managers will witness the production, and if the piece attains success it may be seen shortly at a Broadway theatre.

Madame Anita Vivante Chartres, who is known here as an authoress and is popular as a writer in Italy, some time ago wrote a play for Duse, and that actress had intended to produce it this season. News came last week that owing to her indisposition on account of the fatal illness of her daughter, Duse had restricted her professional engagements for the season and would not herself make the production. By an arrangement with that actress, however, Grammatica, another noted Italian artiste, will produce the play at Bologna on July 20, Duse reserving the right to appear in it later, probably during her next visit to Paris, and elsewhere. The play is a modern Italian tragedy, and Duse is said to have pronounced it the most powerful work of the kind she has ever read. Madame Chartres, who writes with equal facility in three languages, is the author of other plays, one of which, a high-class farcical comedy, will be produced in this city in the Autumn.

The Penn Publishing Company, of Philadelphia, have printed Walter E. Hoffman's one-act farce-comedy, *A Modern Othello*, and his one-act comedy in blank verse, after the German of Heinrich von Kleist, *The Smashed Pitcher*.

Francesca Di Maria, a graduate of the Stanhope-Wheatcroft Dramatic School, has written a one-act play, *The Princess*, which a prominent actress may soon use for her vaudeville debut.

George Hoey, author of *A Child of the State*, has written a new Southern play of modern interest.

George H. Broadhurst's *What Happened to Jones* will open the next season at the Boston Museum, on Aug. 15. Mr. Broadhurst will produce *The Last Chapter*, his first effort at serious playwriting, in November. His farce entitled *Why Smith Left Home* will be first produced at the Columbia Theatre, Chicago, on Aug. 21. It will be seen in New York in October.

IN SUMMER PLACES.

Lillian Harper will go to Sullivan County, N. Y., on July 1, for the rest of the Summer.

John Henry Martin, Clay Clement's manager; Nilla Martin, his daughter, and Harding Martin, his son, are guests at the Santa Ysabel Ranch, Cal., near the famous Paso Robles Springs.

Mr. and Mrs. Clay Clement (Karra Kenwyn) are guests at Crew's Ranch, Walnut Grove, Cal. Mr. Clement is writing a new play.

Frank E. Aiken will spend June and July in San Francisco.

Nell McEwen is resting in California.

Charles G. Craig writes to *The Mirror* from his Summer place at Cobourg, Ont.: "Never in my recollection have we had a finer June, and never before has this part of the world looked so attractive. The trout fishing begins next Saturday, and I wish some of my professional brethren were here with me to enjoy the sport. I had one day last week among the muskalonge, when I succeeded in securing a juvenile of the species. Mrs. Craig was more fortunate and effected the capture of a 16½ pounder. Dewey's achievement was nothing in comparison. If any of my friends on the Rialto are hesitating in the choice of a fine place to summer in, let me heartily recommend Rice Lake, Cobourg, Ont. They can live moderately on fare that would fatten kings."

Florence Gray is at Atlantic City, N. J., for the Summer.

Alexander Gaden is spending the Summer at Atlantic City, N. J.

Kate Woods Fiske, of Waite's Comedy company, is at her cottage, Brentwood, L. I.

Charles S. Abbe is spending his vacation with his family at his beautiful home in Windham, Conn.

Lynn Pratt will spend July at Long Beach.

Mr. and Mrs. Robert Drouet are spending the Summer at Kinderhook, N. Y.

Thomas McLarney and Mrs. McLarney (Maudie Dudley) are at Avalon, N. J.

Percy Plunkett will spend part of his Summer vacation on the wheel. He started on a two-weeks' tour yesterday.

Ethel Brandon has gone to Philadelphia for several weeks, to visit friends.

Charles and Addie Plunkett are at Stanley Island, Ont. They report having caught last week a muskalonge weighing twenty-eight pounds.

Polly Stockwell will spend several weeks in Philadelphia, renewing old acquaintances.

Raymond Gilbert, after a season of forty weeks as leading support with Clarence Bennett, will rest at his home, Wallingford, Conn., for the Summer.

R. F. McClannin and family are at Sea Cliff, L. I., for the Summer.

Ben D. Deane, of the Blue Jeans company, arrived in town last week from Chicago. He will spend a month in the metropolis before starting on his annual fishing excursion in the Adirondack Lake region.

Albert Maher will alternate his holidays between this city and Manhattan Beach.

Josephine Allen, of Weber and Fields' Stock company, and Lola Allen, of the Bride Elect, will spend the Summer at their new cottage, Atlantic Highlands, N. J.

Charles Arthur is spending the Summer at New Rochelle with his family.

Edmund L. Breese has gone to Catskill, N. Y., for a few weeks.

Beatrice Goldie is in Quebec visiting friends.

Marion Berg is at her home in Minneapolis, Minn.

Marie Biffin has recovered her health and will soon leave for her Summer home at Bath Beach.

Thaddeus Shine is at Washington, D. C., his home, for the Summer.

Maude Courtney is resting at her home in Minneapolis. She will be featured with the Frederick H. Wilson company next season.

Nicholas N. Noyes, treasurer of English's Opera House, Indianapolis, is the guest of George Appleton, manager for Nat C. Goodwin, on a yachting excursion in Long Island Sound.

David Valencourt is spending the Summer at his home, Saratoga, N. Y.

Jessie Mae Hall is visiting Blanche Hall Morrison at Peak's Island, Me.

Agnes Herndon has purchased a beautiful Summer home at West Nyack, N. Y., where she and her husband, Albert A. Andrus, who is also her leading man and stage-manager, are resting after a successful season of thirty-six weeks. Miss Herndon has renewed her contract with her managers, Aubrey and Harry Mittenthal, and her season will open in September.

Eugene Wellington and Mrs. Wellington have gone to "Knocker's Rest," Fair Haven, N. J., for the Summer, accompanied by Charles F. Jerome and Clara Bell, of the Russell Brothers company.

Geoffrey Stein is visiting Mr. and Mrs. Verner Clarges at their country home at Wilmsbridge, N. Y.

Kate Denin Wilson has taken a cottage at Atlantic Highlands, N. J., for the Summer.

Vaughan Glaser will spend the Summer at Asheville, N. C., with his family.

Captain and Mrs. Charles Manley, in the Captain's yacht *Commodore*, are cruising on the Hudson and the Sound. Their guests are Frank De Vernon, John Ince, Jr., George W. Van Vahn, and Ann Farrington.

Ethel Marlowe and Mrs. Owen Marlowe are spending the Summer at Asbury Park.

Helen Bell is summering at her home, Crystal Lake Farm, West Winsted, Conn.

Clin. C. Richardson is spending his Summer at Minneapolis.

Mr. and Mrs. Edwin Mayo have returned to their home, Crocket Lodge, Canton, Pa., for the Summer.

Many professionals are spending their Summer in Massachusetts. Joseph Jefferson is fishing with ex-President Cleveland. W. H. Crane is at Cohasset. Ida Conquest

and Percy Wallace Mackaye are at Shirley, and Ward and Vokes are at Winthrop.

Ellen Vockey will spend her Summer at Asbury Park to accompany and nurse her invalid brother.

Louise and Amy Muller will summer at the Plaza Hotel, Asbury Park, N. J.

C. T. Dasey, who is soon to have In Old Kentucky presented in Germany, has gone to the Catskills for the Summer.

Mr. and Mrs. E. H. Sothern will remain in the city throughout the Summer, making short trips to nearby resorts.

H. A. Rockwood is spending the Summer at Larchmont.

Ollie Mack is at Eagle Lake, Wis., enjoying good fishing.

Manager Joe W. Spears is at his Summer home, Centreville, Ind.

Augustus Sohle is at Rosebank, Staten Island, for the Summer.

Isabel Irving and her sister, Evangeline, are at Rahway, N. J., for the Summer.

Mrs. James Lewis has gone to the Catskills for the month of July.

Rebecca Warren is visiting friends at Whitestone, L. I.

The Actors' Colony at St. James, L. I., consists of the following: Mr. and Mrs. Willie Collier, Mr. and Mrs. Ed. J. Connelly, Mr. and Mrs. Edgar Smith, Jerome Sykes, Mr. and Mrs. Robert Fulton, Mr. and Mrs. J. Royer West, Mr. and Mrs. Donald Harold, Mr. and Mrs. Charles Bigelow, Mr. and Mrs. Fred Huber, Mr. and Mrs. Richard Mullin, Mr. and Mrs. Harry Hill, Mr. and Mrs. George W. Parsons, Mr. and Mrs. Harry Gordon, Mr. and Mrs. Neil O'Brien, Helene Collier, Jessie Wood, John E. Hogarty, Tom Evans, John Harrington, Edward Wentworth, Michael Heckert, and Mr. and Mrs. Hollie E. Cooley. The annual meeting of the St. James Athletic Club took place June 25, the following ticket being elected: Board of Governors, Willie Collier, Jerome Sykes, Ed. J. Connelly, Secretary, John E. Hogarty, Amusement Committee, Edgar Smith, Fred Huber, Harry Hill, and Michael Heckert. The first base ball game of the season takes place at Northport, Saturday, to be followed by a clam bake in the evening at St. James. It has been arranged to give a minstrel entertainment on July 11. The following committee have charge of the Fourth of July celebration: Charles Bigelow, Neil O'Brien, Robert Fulton. Late arrivals are Mr. and Mrs. Tony Farrell.

Maggie Cline will summer at Mount Clemens.

Mrs. William A. Harper (Olive Chamberlin) is the guest of Mr. and Mrs. Thomas Paton, at Long Branch. Her husband, Captain Harper, is on the way to the Philippines.

Eleanor Morretti is a guest of Mr. and Mrs. E. H. Sothern (Virginia Harned).

Alexander Gaden waxes enthusiastic about the fishing at Atlantic City.

Charles E. Blaney has been down to his Summer home at Moriches, L. I., making ready for the reception of his large business staff, who will spend their vacations there.

Edith Kenward will spend the month of July at Boothbay, Me., as the guest of Mr. and Mrs. Edward Holland.

Mrs. Mary Berrell, having rented her cottage at Rockaway Beach, will spend a few weeks in the Catskills.

Carl St. Aubyn will rest at the Highlands of Navesink.

Mart D. Bothwell, who left his home in Portage, Wis., for Montana, last Spring in search of health, has recovered his health and is now located at Glendive, Mont.

A. W. F. McCollin, stage-manager of the Castle Square Opera company, will spend the Summer at his cottage at Cape May, N. J.

Raymond Hitchcock will pass the warm months at Saratoga.

William Wolff will be at Ashmont, Mass., during the Summer.

Bessie Fairbairn will visit her family in Canada this Summer.

Grace Golden has sailed for Europe, where her Summer vacation will be spent.

Charles O. Bassett will spend the Summer at his home, Toledo, O.

Joseph F. Sheehan will make Saranac Lake his headquarters during his Summer vacation.

Lizzie Macnichol will rest at Sunapee Lake, N. H., this Summer.

Ruth White will go to California shortly to visit her mother.

William Broderick will summer at Long Branch.

Mrs. S. E. Cawthorn, the mother of Joe Cawthorn, is summering with her son at Asbury Park, N. J.

Gertrude Quinal will spend her vacation on the Kennebec River, Me.

Yvonne de Treville is at her cottage in the Adirondacks.

Mr. and Mrs. Thomas H. Persse (Edith Mason) are at their country place in Westchester County.

Jennie Schuman, at Saratoga Springs, N. Y.

W. E. Horton writes from Mt. Clemens, Mich.:

Arrivals during the week have been Waldo Whipple, W. S. Campbell, Rose Sydell, Paul Patching, Edward C. Gillespie, Michael Sullivan, and Billy Gray.

At a benefit performance in aid of the Masonic Lodge here, on June 21, the following programme was offered: Otis Shattuck, Minnie Bernard and Little Jay in a sketch, Mangled; Paul Patching, cornet solo; James A. Reilly, singing comedian; Jennie Satterlee and Charles A. Mason in a sketch, The Same Old Story; Pepita Delora, International singer; Roger and Belle Dolan in an interlude entitled, Knock Me Down; Ad Carlisle and his educated dogs; Frank Young and Bessie Vandorn, dancing specialty; and Lillian Carlisle and her animated song sheet. The stage was under the direction of W. C. Cameron.

Mr. and Mrs. Edwin Mayo have returned to their home, Crocket Lodge, Canton, Pa., for the Summer.

Many professionals are spending their Summer in Massachusetts. Joseph Jefferson is fishing with ex-President Cleveland. W. H. Crane is at Cohasset. Ida Conquest

JULY,<br

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession
1432 BROADWAY, COR. FORTIETH STREETHARRISON GREY FISKE,
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Members of the profession going out of town for the Summer may subscribe for THE MIRROR from this office for one, two or three months upon the following terms: One month, 45 cents; two months, 85 cents; three months, \$1 payable in advance. Address changes as often as desired.

CURRENT AMUSEMENTS.

Week Ending July 2.

New York.

METROPOLIS (Third Ave. and 143d St.), THE WAR SQUADRON.

OLYMPIC (Third Ave. bet 139th and 140th Sts.), Closed.

CARLTON OPERA HOUSE (125th St. nr. Seventh Ave.), Closed.

CARLTON MUSIC HALL (125th St. nr. Seventh Ave.), Closed.

COLUMBUS (126th St. nr. Lexington Ave.), EAGLE'S NEST.

CENTRAL OPERA HOUSE (67th St. nr. Third Ave.), VAUDVILLE.

PLEASURE PALACE (68th St. bet. Lexington and Third Aves.). CONTINUOUS VAUDEVILLE—1:30 to 11:00 p.m.

CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.

OLYMPIA (Broadway and 45th St.), Closed.

LYRIC (Broadway and 44th St.), Closed.

AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed.

MURRAY HILL (Lexington Ave. and 41st St.), Closed.

BROADWAY (Broadway and 41st St.), Closed.

EMPIRE (Broadway and 40th St.), Closed.

METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.

THE CASINO (Broadway and 39th St.), THE TELEPHONE GIRL—Rehearsal—1 to 7 times.

CANDO BOOF-GARDEN (Broadway and 39th St.), VAUDEVILLE.

KNICKERBOCKER (Broadway and 39th St.), Closed.

HEALD SQUARE (Broadway and 39th St.), THE RAUGED REAMER—9 to 10 Times.

GARRICK (54th St. East of Sixth Ave.), Closed.

KOTTER & RIAL'S (145-149 West 34th St.), VAUDEVILLE.

MANHATTAN (1880-1887 Broadway), Closed.

THIRD AVENUE (Third Ave. and 31st St.), Closed.

ELIJOU (139th Broadway), Closed.

WALLACE'S (Broadway and 30th St.), Closed.

DALY'S (Broadway and 30th St.), Closed.

WEHR AND FIELD'S (Broadway and 29th St.), Closed.

SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.

FIFTH AVENUE (Broadway and 28th St.), Closed.

THE GARDEN (Madison Ave. and 27th St.), Closed.

MINERS (312-314 Eighth Ave.), Closed.

MADISON SQUARE (34th St. nr. Broadway), Closed.

EDEN NIGHTS (West 28th St. nr. Sixth Ave.), PHOENIX IN WAX—CONCERTS AND VAUDEVILLE.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.

PROCTOR'S (206 St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE.

FOURTEENTH ST. (1st St. nr. Sixth Ave.), Closed.

IRVING PLACE (West 18th St. cor. 15th St.), Closed.

KEENE'S (West 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE.

ACADEMY (Irving Place and 14th St.), Closed.

TONY PASTORE'S (Tabernacle Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 p.m.

STAR (Broadway and 19th St.), Closed.

GERMANY (147 East 8th St.), Closed.

LONDON (850-857 Bowery), Closed.

PEOPLES' (199-205 Bowery), Closed.

MINER'S (165-169 Bowery), Closed.

TRAILOR (45-48 Bowery), Closed.

WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.

PARK (88 Fulton St.), Closed.

HYDE AND BEHMAN'S (Adams St. nr. Myrtle Ave.), Closed.

AMERICAN (Driggs Ave. and South 4th St.), Closed.

GRAND OPERA HOUSE (Kim Pl. nr. Fulton St.), Closed.

UNIQUE (194-196 Grand St.), Closed.

LYCEUM (Montrose Ave. and Leonard St.), Closed.

THE AMPHION (437-441 Bedford Ave.), Closed.

STAR (891-897 Jay St. nr. Fulton St.), Closed.

EMPIRE (101-107 south 6th St.), Closed.

COLUMBIA (Washington, Tilbury and Adams Sts.), Closed.

GAYNOR (Broadway and Middlesex St.), Closed.

ELIJOU (Smith and Livingston Sts.), Closed.

MONTAUK (585-587 Fulton St.), Closed.

MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

TO ADVERTISERS.

As the Fourth of July will fall on Monday, it will be necessary for THE MIRROR bearing date July 9 to go to press earlier than usual. Advertisers will please bear in mind that their favors for that number cannot be received later than 11 o'clock A.M. on Saturday, July 2.

LAST week THE MIRROR called attention to the latest of long-continued slurs against the theatre and its artists in the editorial columns of the *Evening Sun*. That paper on Saturday contained this expression of opinion:

There has been some criticism on the part of strict church people over the fact that a window has been placed in one of our city churches to the memory of a distinguished actor. And why should not a player have his memorial if he lived a good life and died like a good Christian? Is the man who acts a part on the stage any less honorable than a man who acts

THE NEW YORK DRAMATIC MIRROR

PERSONAL.



THE GREAT DAILY.

It was to the Sunday editor
Of the daily paper great
That the brainy editor-in-chief
Did thus communicate:"Oh, give 'em a glimpse of Dewey's aunt,
And show 'em his mother's tomb,
Where the lollipops grow and the daffodils
blow,

In a six-column cut full of gloom.

"And show 'em the heels of Hobson's boots,
And the legs of his Sunday pants,
And the actual size of shipboard pies,
For that's what the public wants."Find out what the officers pay for drinks,
And how they get on with the cook,
And make the whole life of each Admiral's
wife

For our readers an open book.

"Unearth, if you can, worthless brothers-in-law;
Keep detectives hot on their trail;
And spare no expense if for any offense
A forefather once went to jail."Show each, Sampson and Sigsbee, attending
at church;
How they look 'fore and after the sermon.
Make each say just wherein he finds dancing
a sin,
Or picture him leading the german."Get up a good story on Dewey's pet corn;
Ascertain, too, if Sampson likes buns;
Have their cooks interviewed, when in talkative mood,
Their coachmen, their barbers, their sons."

It was to the Sunday editor

Of the daily paper great

That the brainy editor-in-chief

Did thus communicate.

ROBERT E. GOLDEN.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.)

R. M. R., Louisville, Ky.: Louise Dillon was born in Savannah, Ga.

W. P. HADDON, San Francisco, Cal.: E. L. Davenport died in Canton, Pa., on Sept. 1, 1877.

L. P. S., New York City: The receipts of the John Brougham benefit, on Jan. 17, 1878, were \$10,275.60.

CHARLES COLVERSTON, Jacksonville, Fla.: *Moulin Rouge* was played for the first time in America at Wallack's Theatre on Oct. 18, 1883.PLAYRIGHT, Richmond, Va.: A play called *Under the Cuban Flag* was brought out at the Metropolitan Theatre of Oneonta, N. Y., on May 21, 1884.

J. P. G., Minneapolis, Minn.: Write to the Librarian of Congress for the printed directions in regard to complying with the copyright law. The Librarian of Congress will issue a certificate of copyright if you forward two copies of a "type written" play and comply with the other provisions of the copyright law, but the question as to whether a play should not be printed from printer's type in order to make the copyright valid has never been passed upon finally in the courts. Bronson Howard has had his plays printed in book form in order not to place the copyright of his plays in jeopardy.

ENGUERRAN, Milwaukee, Wis.: Matilda Heron was born in Londonderry, Ireland, on Dec. 1, 1854, and came to America with her family at the age of twelve. She began her stage career as Bianca in *Fazio*, at the Walnut Street Theatre, of Philadelphia, on Feb. 17, 1861, under the auspices of her tutor, Peter C. Stichings, who was stage-manager of that house. During the season of 1861-62 she played at the National Theatre, of Washington, D. C. The season of 1862-63 she was engaged by Thomas S. Hamlin as leading lady of the Bowery Theatre, New York. Shortly after the death of Hamlin she withdrew from the Bowery Theatre and went to the Arch, in Philadelphia. Her Boston debut was made at the Howard Atheneum, on Feb. 21, 1863, as *Lady Elizabeth*, in *Richard III*. On Dec. 20 of that year she made her debut in San Francisco as *Bianca in Fazio*. She made her London debut in the same character at the Drury Lane Theatre, on Dec. 27, 1864. She first appeared as *Camille* at the Walnut Street Theatre, of Philadelphia, on Oct. 8, 1865. She first appeared as *Camille* in New York City at Wallack's Theatre, on Jan. 22, 1867. E. A. Sothern being *Armand*. During that engagement she played *Camille* for forty-five nights in New York. She died in New York City on March 7, 1877.T. G., New York City: The Little Minister, after a combined run of thirty-seven weeks and two extra nights, took its departure from New York June 14, its final performance at the Empire Theatre being advertised as its 30th consecutive performance in New York city. Mr. Harrie's drama was first seen at the Empire on Monday, Sept. 25, where it continued for six weeks until Saturday, Nov. 6, and scored forty-eight performances, matines being given each Wednesday and Saturday throughout the term. On Monday, Nov. 8, it was transferred to the Garrick, a house of much smaller capacity, where it had lasted thirty-one weeks. Semi-weekly matines were given regularly, save for the substitution of one on Thanksgiving Day in lieu of that omitted on Wednesday, Nov. 24. With two extra performances, one on Washington's Birthday and that of Monday, June 13, Maude Adams acted in *The Little Minister* exactly 250 times on the Garrick stage. This run, added to its previous record of forty-eight representations at the Empire, made its farewell performance in that house the 39th—and not the 30th—time that it was played in New York city.HENRI PICARD, New York City: Jacques Offenbach was born on June 21, 1819, in Cologne, Germany, of Jewish parentage. At the age of sixteen he was sent to Paris to receive a musical education at the Conservatory, then under the direction of Cherubini. He became a member of the orchestra of the Théâtre Francais, and in 1847 was appointed conductor. He first won reputation as a composer by setting La Fontaine's fables to music. In 1850 he became manager of the Bouffes Parisiens, where he presented many of his one-act operettas. Of the twenty-nine pieces played in the first year of his management thirteen were of his own composition, and at the close of 1861 he had supplied thirty-five of the 101 pieces played at his theatre. From operettas he turned to opera comique, and in *Orphée aux Enfers* (1858-59) he found his true vein. From 1854-1867 he made a fortune with *Belle Helene*, *Barbe Bleue*, and *La Grande Duchesse de Gerolstein*. Melibac and Halévy were his successors. Other Offenbach operas that were produced before the Franco-German war at the Bouffes Parisiens, the Opéra Comique, the Ménestrel, and the Galia, respectively, included *Roumanos*, *Crusoe*, *L'Île de Tulipatan*, *Geneviève de Brabant*, *La Perichole*, *Les Brigands*, *La Princesse de Fréjus*, *Vert-Vert*, and *Le Roi Carotte*. After the war he produced *La Joie Parfumée*, *Madame l'Avocat*, *La Boulangère*, a *des Ecus*, *Le Docteur Ox*, *La File du Tambour Major*, and other operas. In 1876 he came to New York to conduct the concerts with which Gilmore's Garden was opened. Les Contes d'Hoffmann, in which Offenbach proved that he could have succeeded as a composer of high class comic opera if he had not devoted his time and talent to opera bouffe, was brought out after his death. He died on Oct. 5, 1880.

CARLYLE.—Marie Carlyle, who had been ill at Deposit, N. Y., was brought to town last Tuesday in a very feeble condition, and is now at the Presbyterian Hospital, where she would be pleased to see her friends.

ELDRIDGE.—"Aunt" Louisa Eldridge repeated her successful recitation of "The Star Spangled Banner" at the Old Guard Armory last week. "Aunt" Louisa has received offers from several fashionable sea side hotels to recite for their guests during the summer.

SCHOEFFEL.—Mrs. John B. Schoeffel (Agnes Booth) will sail from Southampton on July 2, homeward bound.

COLE.—Belle Cole, who has been singing abroad for some years, is about to return to this country, owing to the illness of her mother.

WHEAT

THE USHER.



The Rochester Union and Advertiser finds fault with the Edwin Booth memorial window placed in the Church of the Transfiguration by the Players.

"The window is an exhibition of egreniously bad taste," it says, because "the design is entirely inappropriate and absurdly incongruous."

The memorial represents an actor in medieval robes gazing upon a mask. The design is eminently appropriate, suggesting not only the player but the man.

As to the question of its "incongruity," that is something which it remained for a writer, who must be both narrow and provincial, to invent.

These are days when the actor, provided he be great in art and worthy in life, is honored similarly with the representatives of statesmanship, patriotism and literature. The fact of this and other marks of progress may have escaped the notice of the Rochester editor, but it remains a fact, just the same.

Emperor William's vagaries find new illustration in his recent speech regarding the theatre to the company of the Royal Theatre in Berlin.

Naturally—as the spectacular William represents what is reactionary, not to say archaic—his views with respect to the purpose of the stage are of the Eighteenth Century sort.

"The theatre should be the instrument of the monarch;" "it is also one of my weapons;" "the artists must aid the Emperor," and so forth.

Evidently the enterprising William meditates a little German theatrical skindicate of his own.

Kellar is an inventor of illusions, not a copyist. He spends large sums of money every Summer in the line of experiments, some of which are successful, but many of which result in disappointment. But the result is that the famous magician's public are treated frequently to original novelties.

Up at Youkers Kellar has a large workshop where a dozen men—blacksmiths, carpenters and machinists—are engaged all Summer in building stuff under his direction. He designs every illusion himself, having a thorough knowledge of mechanics.

One big feature that Kellar has under way for use next season has come to a standstill, owing to the fact that certain devices needed in its construction cannot be procured in this country. For this reason Kellar decided yesterday to make a quick trip across the ocean. He will leave on the *Lucania* Saturday, and he expects to be back in four weeks.

Persistent misstatements continue to be made in certain quarters respecting the Actors' Fund. It appears that petty malice does not spare even a charitable institution. Fortunately, the Fund is too strongly entrenched in the hearts of actors and in the admiration of the public to be injured by mendacious mischief makers.

The assertion, for instance, that Charles H. Hoyt has resigned from the Fund is unfoundedly false. Mr. Hoyt was elected to the Board of Trustees in place of Mr. McCormick, and accepted the office before he sailed for England. His trusteeship has a year to run.

There have been no resignations of any kind from the Actors' Fund Association itself; on the contrary, the membership has been augmented during the past few weeks. Three of the twenty-one members of the Board of Trustees have tendered their resignations, since the annual meeting, and these resignations will come before the Board at the July meeting. The trustees who desire to withdraw are Al. Hayman, Charles and Daniel Frohman.

The threat that the Fund is in peril is likewise unfounded. Its great work will go on serenely and without restriction. Its mission and its ability to fulfill that mission are beyond the hindrance of any one man or of any group of men.

The Fund is a charity, pure and simple, and as such it is invincible against cowardly attempts upon its life or its usefulness.

It is the public that passes final judgment upon plays and actors, irrespective of the opinions of the critics, whose influence, in the city of New York, is immaterial when it arrays itself against the taste and the intelligence of playgoers.

The Herald put it tersely the other day when it remarked that "the public cannot be

led by the nose, nor can a good play be stifled by adverse criticism."

In point of fact—although there is a mossy managerial tradition to the contrary—there is a public that honors and rewards the actor of talent who devotes himself earnestly and seriously to his art. It is a public more constant and more appreciative than that other public which craves silliness and sensationalism, and which is the only public that many managers recognize the existence of.

Neither newspaper critics nor narrow-gauge managers can long interpose any obstacle between the true artist and the true public. They are bound to get together sooner or later, and when they do a relation is established that is permanent and mutually profitable.

Acton Davies is with the army of invasion in Cuba as correspondent for the *Evening Sun*.

He was under fire with the marines at Camp McCalla, and his account of the fight there was the most graphic received by any metropolitan newspaper.

During Mr. Davies' absence the post of dramatic critic on the *Evening Sun* is filled by William B. Chase, a brilliant young writer.

Francis Wilson might have continued in Erinia for several weeks longer had he been so disposed, but money is not the only object of the comedian's life, and he declined to continue longer than Saturday last. He had no wish to curtail his Summer vacation longer.

The old opera with Mr. Wilson as Cadeaux drew probably the largest receipts of the Casino's season, notwithstanding the late date at which the revival began.

Mr. Wilson can look back with great satisfaction upon the results of the past season. He has made a large profit; he has won thousands of new admirers among the public throughout the country, and he has stood by his colors like a man.

His new opera will be seen at the Broadway Theatre early next season. It is a highly promising work. After the New York run engagements will be filled in independent theatres of the principal cities. Mr. Wilson is fortunate in having Ariel Barney to manage his business. The other day they signed a contract to run two years longer.

ACTORS' FUND AFFAIRS.

At the last meeting of the Board of Apportionment of New York city the sum of \$11,000 was voted as the Actors' Fund's share of the moneys collected for theatrical licenses during the year past. This has been a great relief to the officers of the Fund, as for a few years the city money and the interest on investments have been the main reliance of the Fund for its charitable work. The \$11,000 undoubtedly will be paid by the city within thirty days. While benefits for the Fund, for a few years past, have not been general, and therefore no such amounts have been realized in this way as in earlier days when the Fund depended entirely on benefits, the receipts from the sources named and from dues have been so much larger than ever before that the officers feel excellently pleased with the assurance of fixed prosperity.

This year, as recounted in the annual report of President Louis Aldrich, the Fund has more life members than ever before, thirty-five having joined during the year, and two since the June meeting, giving a total of one hundred and twenty now enrolled. And the percentage of dues paid in exceeds that of any previous year, nearly two hundred members having already paid their dues to July 1, 1898. Notices of dues are never sent out until October, and this showing indicates a new wish on the part of members to pay quickly and in advance.

A sudden interest also has been awakened in prominent members of the profession who have neglected, heretofore, to pay their dues regularly, and thirty new members, who have joined since the June meeting, include leading professional members of the Players, the Lambs' Club, and other representative organizations. This is regarded as a good omen for the continued strength and usefulness of the profession's great charity, the Actors' Fund of America.

DEATH OF OLIVIA RAND.

Olivia Rand died last Thursday at Mount Vernon, N. Y. She was born at Hampton, Va., and made her debut in San Francisco as Susette in *The Prima Donna* at McGuire's Opera House. After that she became the soubrette of Tom McGuire's company, and filled that position for one year. Then followed a successful joint starring tour with her sister, Rossa Rand, through California and Nevada. In 1869 the Rand sisters came East, and made their New York debut in *The Pearl of Savoy* at Wood's Museum, being subsequently engaged as regular members of the company, and appearing in most of the plays that were presented there at that time.

Olivia was principally identified with what were then known as "singing chamber maids," and was seen to advantage in a wide range of comedy roles. From New York the Rand sisters went to Baltimore, and played under John T. Ford's management during the season of 1871-'72. From 1872-'73 Olivia played at the Boston Theatre.

In December, 1878, she became the wife of L. R. Shewell, and retired from the stage. Among the prominent parts which she played were *Katherina* to Edwin Booth's Petruchio in *The Taming of the Shrew* and *Stalacta* in *The Black Crook*. During the last few years she had been a comparative invalid, being confined to a chair most of the time from asthma and rheumatism. Her remarkable cheerfulness won the admiration of all who came in contact with her.

The funeral was held on Friday evening, the Episcopal burial service being read by Rev. Mr. Graham, of Trinity Parish, Mount Vernon. L. R. Shewell and Rosa Rand accompanied the remains to Baltimore on Saturday morning, and the interment took place on Saturday afternoon at the London Park Cemetery, of Baltimore.

THE BOOTH MEMORIAL UNVEILED.

The memorial window to Edwin Booth presented to the Church of the Transfiguration—"The Little Church Around the Corner"—by the Players was unveiled last Friday afternoon. The ceremony was extremely simple. At the close of the choral evensong service the rector, the Rev. Dr. George C. Houghton, accompanied by the crucifer and an acolyte, marched from the choir to the south transept of the church, where the window is situated. William Bispham, chairman of the Window Committee of the Players, followed with Joseph Jefferson, upon whom devolved the honor of unveiling the window.

As Mr. Jefferson took the cords to draw the veil, he said: "Friends, and, as I glance about me, I may say comrades, the duty has devolved upon me to unveil this memorial of Edwin Booth. I need not say that I am proud of the duty. It has been wisely decided to have a simple ceremony, and I shall be done almost as soon as I have begun. The words of Seneca seem apposite here: 'Life is like a play. It matters not that it shall be long, but that it shall be well acted.' And let us make sure of an honorable exit. You know the honorable life and exit of Edwin Booth. Let this memorial stand here, that future generations may come and witness what has been done in his honor by the men who lived in his day."

The window was then unveiled, the clergy returned to the choir, and the church service was then concluded. After the benediction the congregation gathered about the window in admiration of its many beauties.

The memorial, executed by John La Farge, is a magnificent piece of glowing work and a noble tribute to the great American actor. Its form is that of a single lancet—that is to say, of a Gothic window with a sharply pointed head and without subdivision by mullions or tracery.

The figure subject represents a bistro of noble men seated, gazing meditatively upon his Thespian's mask which he has just taken off. The pose is recognizable as one of Mr. Booth's in Hamlet. The figure fills the upper part of the window, and below it is an architectural podium with the following inscription:

As one in suffering all suffereth nothing,
A man that fortune's buffets and rewards
Has ta'en with equal thanks.

To the glory of God and
Loving memory of Edwin Booth,
This window has been placed
Here by the Players, 1898.

The Committee of the Players having the memorial in charge consisted of William Bispham, Watson Gilder, and Stanford White.

The congregation contained representatives of the drama, literature and various arts and professions. Noticeable among those present at the unveiling were Justice and Mrs. Joseph F. Daly, Dean J. H. Van Arming, of Columbia College; Mr. and Mrs. S. P. Avery, Henry McGonigle, a brother-in-law of Edwin Booth; William Winter Jefferson, Cornelia Jackson Jefferson, H. C. Appleton, Charles E. Carroll, Thomas Nast, Robert H. Johnson, Thomas F. Clark, J. W. Champney, Louis Aldrich, Frank G. Cotter, Joseph Haworth, J. Duke Murray, Joseph R. Grismer, Frank Moradu, Mark Smith, Oliver Byron, Mrs. Vivian Bernard, Mrs. G. H. Gilbert, "Aunt" Louisa Eldridge, Mrs. Charles Bishop, Mr. and Mrs. Milton Nobles, Mrs. David Anderson, Dora Goldthwaite, Sydney Rosenfeld, John Chatterton, and John La Farge, the designer of the window.

W. H. WRIGHT VINDICATED.

A few weeks ago, W. E. Phillips, of the Théâtre Français, Montreal, caused the arrest of W. H. Wright, manager of the Beryl Hope company, alleging fraud in connection with the purchase of the rights of *A Southern Romance*, of which Wright was the manager and Phillips the backer last season. Wright was taken from Ottawa, where his company was playing, to Montreal, and had to undergo several hours' confinement in a police station. The case was argued before Magistrate Lafontaine in Montreal on Tuesday, June 21, and Wright was promptly discharged, the court finding that there was not a particle of evidence against him, and that he had fulfilled his agreement and duties. Mr. Wright has directed his solicitor, R. A. E. Green-shields, of Montreal, to enter an action at once against Phillips for \$50,000 damages for malicious prosecution. Mr. Wright was not present at the trial, but received over one hundred congratulatory telegrams from friends apprising him of his vindication.

CARTER-HOLT NUPTIALS.

All the society people of Belmont, Mass., attended the marriage of Ruth Baldwin Holt and Robert Peyton Carter, 21. The ceremony at the Unitarian Church was followed by a reception at the home of her father, Gustavus C. Holt, who is of the firm of John C. Paige and Company, the leading insurance agency in Boston. The bride has been a member of Augustin Daly's Stock company, and has played with Otis Skinner. The groom was in Maude Adams' company last year, and his brother, Professor Frank Carter, of the McGill University, Montreal, was best man. William O. Hezzelton, of Daly's company, was an usher. The happy couple have started for a Summer in Europe, and will make their permanent home in New York.

THE BLONDells TO STAR NEXT SEASON.

Edward and Libbie Blondell will star next season, under management of William Fennessy, in the farce-comedy *A Cheerful Idiot*, which was successfully produced late last year under title of *A Wife Wanted*. They will open in New York in September, with Boston and all the larger Eastern cities to follow. A first-class company will support the Blondells, and many features new to farce-comedy will be introduced.

CORSE PAYTON'S NEXT REPERTOIRE.

Corse Payton has secured on royalty for production next season by his repertoire companies the following popular plays: *The Planter's Wife*, *The Runaway Wife*, *The White Slave*, *The Galley Slave*, *Alone in London*, *Woman Against Woman*, *Only a Farmer's Daughter*, *Denise, Fate, Peril*, *Two Nights in Rome*, *A Yankee in Cuba*, *The Charity Ball*, *Is Marriage a Failure*, and *Jim the Penman*.

PROFESSIONAL DOINGS.



Fritz Williams, an excellent portrait of whom is printed above, made a pronounced hit in the one-act sketch, *L'Affaire d'Un Melodie*, with E. M. Holland in the recent Lambs' Star Gambol. Mr. Williams, who played last season in the unfortunate *Oh! Susannah!* will probably appear in this city next season in a new farce.

The Spooner Dramatic company, F. E. Spooner, manager, lost all their scenery and properties, valued at \$2,000, by fire at Park City, Utah, on June 19. The property destroyed will be replaced at once. Business has been fair.

Lee J. Kellam, business-manager of Marks Brothers Dramatic company No. 1, was made a member of Calumet, Mich., Lodge, B. P. O. E., on June 22.

Thomas Kirk, A. W. Herron, W. B. Gardner, and Timothy Carroll, of the Alvin Theatre staff, Pittsburgh, have arrived in New York after cycling from Erie, Pa.

Plans are under consideration for a new German theatre in Brooklyn, August Bischoff and Isidor Frank being prominent in the scheme.

Maude Adams and William Gillette may be seen on the Pacific Coast next season.

The Empire Comedy company, under management of Cregan and Mostow, is playing an extended engagement at the Grand Opera House, Winnipeg, Manitoba. In their repertoire is Frederic D. Mostow's plays, *Roger the Vagabond* and *A Woman's Battle*.

Professor W. G. Rome, late of Mahara's Minstrels; Mart D. Bothwell, late of Ringling Brothers' band; John Glover, late cornet soloist; H. M. S. Orlando, H. R. Campbell, late advance of T. F. O'Malley; and J. E. Edwards, formerly of the Fernandes Comedy company, are at Glendale, Mont., playing with the Glendale Band, connected with the Glendale Club.

A benefit for John Hart, the veteran minstrel, was given last Saturday at the Star Theatre.

Henry C. Miner has sued Leonard L. Hill for \$1,180. Mr. Hill indorsed a note of Joseph E. Cavan for this amount, the money being loaned for a production of *Human Hearts*. Mr. Hill declined to pay, claiming that the words "with interest" had been added to the note contrary to his understanding.

George Gill will manage *A Boy Wanted* again next season. He has returned from the Northwest after a successful tour of forty-four weeks with this company.

Nettie Hooper arrived from Paris on June 19 in poor health, to consult her physicians. She is the guest of her friend, Mrs. Frank Leslie.

Edwin Mordant has been offered an engagement by Manager E. C. White for the leading part in *Two Little Vagrants* next season.

John W. Isham will have three companies on tour under his management next season.

Jack S. Sanford is confined at home in this city as the result of an accident on a cable car on June 15. Mr. Sanford narrowly escaped a compound fracture of the chin.

Harry Webster has been transferred by Manager Sam Gumpertz from the Southern Electric Pavilion to the Suburban Park, St. Louis, for the Shakespearean revivals, beginning July 10.

Edwin T. Emery and Frances Newhall were married on March 10 at Albany, N. Y.

Ernest Neyer, bandmaster of the Seventh Regiment and conductor of the Broadway Theatre orchestra, and Mrs. Anna Kellogg were married in this city last Tuesday.

Fred E. Johnson, business-manager of the Kent, Ohio, Opera House, and Eva M. Rees, a non-professional, were married in Cleveland, Ohio, on June 8.

Anna Fields Ainsworth, "the nightingale of the Pacific Coast," who has appeared successfully in English opera, has arrived in New York, and will make her home in this city.

Jane English, after visiting her parents at Jamestown, N. Y., has left for San Francisco to become the ingenue of the Frawley company. She has decided to abandon the operatic stage in favor of legitimate drama.

Grace Root, who through illness was obliged to retire from the Lyceum Theatre company in Chicago, is rapidly regaining health at her Summer cottage, "The Mooring," Bailey Island, Casco Bay, Maine.

Alice Pixley (Mrs. Julian Potter), who has undergone a successful operation for appendicitis, is recovering her health rapidly at St. Elizabeth's Hospital, West Thirty-first street. Miss Pixley has signed with George Holland's Stock company for next season at New Orleans.

Harry Burkhardt, who closed his engagement recently at Forepaugh's Theatre, Philadelphia, is stopping at the Hotel Empire, this city.

AT THE THEATRES.

Casino—The Telephone Girl.

That Franco-American concoction, The Telephone Girl, came back to town last evening for a fortnight at the Casino, where Ermine closed last week, and where Yankee Doodle Dandy will come in on July 11. The Telephone Girl has returned practically unchanged, and, it may be added, almost unimproved.

There were the same gorgeous gowns, the same idealized "central" office, the same resplendent drawing-room, the same impossible telephone girls. There were also the man who puts on the lady's garter, the unnecessary manifestation of would-be risky dialogue, and the sad-eyed couple from Schenectady. But some of the risky remarks and some of the songs of breadth heard here before seemed to have been rendered just a bit less offensive, which was well.

Louis Mann repeated his whilom hit as the conscientious but hopelessly German superintendent of telephones, and the audience howled as before at his oratorical hand-springs and verbal contortions. There is not now in the entertainment quite so much of Mr. Mann as there was when we last saw it, and this is better for him and for the effect of his undeniably clever work. Clara Lipman, in the title-part, was again engaging and enthusiastic. Possessed of much beauty and of unfailing energy, Miss Lipman has contrived to make a pleasing impression in a role of somewhat shallow promise, and, even though her voice be not always on the note, she has nevertheless a most winsome way of singing—and so she goes.

The others in the large cast were thoroughly acceptable, playing with a cheery zest and a light-heartedness quite inspiring in this debilitating tropical climate.

The cast also included Joseph C. Fay, Edward S. Abeles, Henry Bergman, Nicholi Burnham, Ben T. Dillon, and Rose Brahams.

El Capitan at Manhattan Beach.

El Capitan was again selected to regularly open the season at Manhattan Beach. This tuneful opera, which proved so attractive last season, is still a great drawing card, and although it had the elements to contend with, an audience that almost filled every nook of the spacious auditorium of the Casino turned out to welcome De Wolf Hopper, his merry company, and Sousa's music, last Saturday night. Hopper was as funny as ever. He is supported by the same company with but one exception. John Parr is still the impulsive Scaramba, and his acting, as well as his singing, wins deserved applause. Alfred Klein, Thomas S. Guise, Edmund Stanley, and Alice Hosmer were happily welcomed, while Nella Bergen gave a thoroughly intelligent characterization. Alice Judson is the newcomer. She replaces Edna Wallace Hopper. She has a good voice and knows how to use it. She lacks the grace and vivacity of the original Estrela, but still gives an acceptable performance. Enthusiasm ran riot at the end of the second act when the Stars and Stripes were substituted in place of the Spanish ensigns and the song "The Stars and Stripes Forever" took the place of the march "El Capitan." Repeated encores brought Nella Bergen to the footlights, who sang "The Star Spangled Banner" effectively, to renewed enthusiasm. The opera was handsomely mounted and costumed. Productions of Wang and The Beggar Student are to follow El Capitan, which is on for two weeks.

At Other Houses.

HERALD SQUARE.—The Ragged Regiment is fighting the warm weather bravely.

LENOX LYCEUM.—The concerts by the Banda Rossa continue.

METROPOLIS.—The stock company is presenting The White Squadron this week.

A MESSAGE FROM BELASCO.

David Belasco writes to THE MIRROR from London: "We have had a fine season here both from an artistic and a financial standpoint, and we could have prolonged our three months' run for another month or six weeks had Mrs. Carter been able to continue. She has acted continuously since Aug. 16, last, and that, coupled with the accident she met with here, compels us to give her a vacation. We shall give The Heart of Maryland for a few farewell weeks in the Autumn, and then present a new play with Mrs. Carter in the leading role." The run of The Heart of Maryland, at the Adelphi Theatre, London, ended on Saturday night.

A NEW COMEDY FOR ADA BOTHNER.

Gus Bothner has secured the English success, The J. P. (Justice of the Peace), now in its fourth month at the Strand Theatre, London. She will give it an elaborate production next season in New York and all the principal cities. Frank W. Sanger has cabled to Mr. Bothner that the principal role, Flo Vivian, will fit Miss Bothner as if it had been written for her, being a modern Rosalind in a dress suit. Miss Bothner will sail for Europe in a few days, to see the London production, to become familiar with the business of the play, and to secure some of the abler players of the original cast.

NAT C. GOODWIN'S PLANS.

Nat C. Goodwin and Mrs. Goodwin (Maxine Elliott) are enjoying life in the suburbs of London at Jackwood-on-the-Thames. Mr. Goodwin owns an estate of four acres in one of the most beautiful suburbs of the English metropolis. His next season will not open until late in October, with Clyde Fitch's historical play, Nathan Hale, which has never been done in New York. This is Mr. Goodwin's first pretentious effort in serious work.

COMPANIES CLOSING.

Clay Clement closed his successful season of forty-three weeks at San Francisco, on June 12, reopening on Aug. 1.

The A Hired Girl company returned to New York last Thursday from the Northwest, after a prosperous tour of forty-three weeks.

Manager Horbury, Lewiston, Maine, has Sept. 8, 9 and 10, Maine State Fair week, open at Music Hall. *

M. GALLIA IN TOWN.

M. Gallia, a journalist of Paris, is in New York, in the interests of the Paris Exposition of 1900. He is also endeavoring to arrange for the permanent representation of the manufactures of the United States in Paris. Furthermore, M. Gallia is the correspondent of such leading French journals as *Le Journal des Débats*, *le Gaulois*, *l'Echo de Paris*, *l'Eclair*, *le Gil Blas*, *Revue Illustrée*, *Revue Diplomatique*, and *Moniteur des Arts*.

"I strongly recommend the establishment of an American theatre in Paris during the Exposition," said M. Gallia to a *Mirror* representative. "I am confident that such a theatre typifying the drama of your country would be successful for more reasons than one. I think the Parisians would relish a humorous American piece, something fresh and racy of the soil. Serious drama would, I think, prove less successful unless it had for its exponents your very best artists."

"Have you seen much of our native drama, M. Gallia?"

"Really, I must confess that I have devoted less time to your theatres than I had intended. My chief purpose in coming to your country five months ago was to establish closer relations between the United States and France. Most of my time has passed in the study of your trade and commerce, so that I might arouse, through the Paris journals I represent, a feeling of sympathy and dependence which would bring about a treaty to improve the trade conditions of both nations. General Horace Porter, your Ambassador in Paris, furnished me with letters of introduction to many public men in America, and I hope to succeed in establishing a permanent exhibition of Americans in Paris which will awaken the French to a sense of the benefits to be derived from an interchange of commercial civilities. Naturally, my work here among your manufacturers has been most engrossing. Whenever I have visited your theatres I have attended simply for relaxation. I have laughed over an act or two of one of your native farces, or I have dropped into a music hall for a half hour or more. Not once, I am ashamed to say, have I paid a playhouse a visit in a critical frame of mind."

"And our theatres as buildings?"

"They are attractive, but if any Frenchman or Englishman praises them as superior to the European theatres he pays you a false compliment. What is the reason a foreigner tells you false things to increase your national esteem? Why should he be enthusiastic at the expense of truth? I tell you frankly your theatres are comfortable and attractive, but they have nothing strikingly artistic about them. I had prepared for an aesthetic surprise in seeing Hammerstein's Olympia. I did not find it extraordinary."

"Do you note any similarity between our music halls and the *café-concerts* of Paris?"

"Humph! Koster and Bial's has something of the atmosphere of a Parisian place. What struck me forcibly as characteristic of your people is their behavior during entr'actes. In Paris, people go to the theatre for two reasons—to see and to be seen. Between the acts the audience rise from their seats and circulate about, exchanging opinions of the play and the actors. It gives zest to the evening. But over here in America! My goodness, you sit stolid in your seats through the whole performance. If a gentleman leaves his seat, he is obliged to crush through the row or stall or whatever-you-call-it where he is sitting. He tamples on the feet of the ladies and angers their escorts. It is all very disagreeable. There is no interchange of greetings or critical opinions. A man carries away from the play his own opinions, and at the end of a few days his impressions of the performance are dull in his memory. But if he discusses the play during that same evening with six or eight of his neighbors it helps to fix the piece in his memory. The social pleasure of an evening at the theatre is entirely lacking in your country. In Paris the opportunity of meeting one's neighbors at the theatre is one of the chief charms of playgoing. Bon jour, monsieur! I hope THE MIRROR will impress upon the actors of America the importance of establishing an American theatre in Paris during the Exposition. I can assure you that Parisians will give such a theatre their warmest support and sympathy. But whatever you send us must be your best."

MUSICAL NOTES.

Rosina Schlenker, Myra McReynolds, Margaret Jack, and Blanche Wood graduated last Wednesday from the Grand Conservatory of Music, in this city, and Octave Boury received a teacher's certificate.

The Boston Symphony Orchestra will give eleven concerts in this city next season.

The Music Teachers' National Association met in convention last Thursday at the Waldorf-Astoria. W. J. Henderson, George B. Penny, Doctor Henry M. Leipzig, Annie C. Muirhead, and Doctor W. D. McCracken delivered instructive addresses, and Randolph Guggenheim, President of the City Council, welcomed the visitors.

Dan Godfrey's Grenadier Guards Band, after a successful Canadian tour, will appear at the Lenox Lyceum, in this city, before returning to England, Rudolph Aronson having concluded arrangements to this end with O. A. E. Harris, manager of the band.

Milka Ternina has made one of the season's successes in grand opera at Covent Garden, London. She is praised by the English critics as a remarkable Wagnerian singer.

Michael E. Medwedey, of the Imperial Opera company, of St. Petersburg, arrived in Boston June 23. He will give concerts of Russian music in this country, and hopes to popularize the works of such composers as Rubinstein, Tchaikowsky, Kimaky-Korsakoff, Halevy, and others.

COLLEGE GIRLS PLAY SHAKESPEARE.

Every year the graduating class of Smith College give a performance of some classic play. The class of '89 aspired to Electra in the original Greek. The Spanish Gypsy of George Eliot; Colombe's Birthday of Robert Browning; Passé Rose of Thomas Hardy; Midsummer Night's Dream, As You Like It, and The Merchant of Venice have all been presented with great earnestness by the dramatic corps of the college. This year, the twenty-fifth anniversary of the founding of the college, was signalized by a production of Much Ado About Nothing. Cornelius Sherman Harter, as Beatrice, and Cora Waldo, as Benedick, both gave remarkable characterizations. All of the roles were filled by the young ladies of the college.

ON THE RIALTO.

The annoying attentions to which women, particularly those who are young and pretty, are subjected from would-be maschers are so many that it is impossible for a good-looking woman to travel in a street car or other public conveyance without becoming the target for the leers, and oftentimes the remarks, of men who make unattended women their prey.

There is a young actress in this town in a conversation with whom causes a *Mirror* man to write the above sentence, which, although not new, will bear repetition. Let the writer state at once that this young woman, who, as she is not seeking notoriety through press stories, does not want her name known, is undeniably pretty, is always tastefully and quietly attired, and is as charming a representative of the gentler sex as one would meet in a walk from Twenty-third to Forty-second streets on a Saturday afternoon in the springtime. And this, as everyone who has taken such a walk knows, is high praise indeed.

"Let me tell you of my experience a few evenings ago," said she. "The illness of a relative called me to a suburban town, where I was detained until late in the evening. Although my relatives wished me to remain over night, I decided to return to the city, and came down on the 'milk' train. There were but a few passengers, and during most of my hour's ride I was undisturbed.

"It was on the ferryboat that my troubles began. Excepting a girl cyclist, one of a party of travel-stained century riders, I was the only woman on board. No sooner was I seated than I realized that I was being stared at. I glanced across the cabin and met the gaze of an over-dressed young man, who raised his eyebrows and smiled faintly. I returned his stare icily for a moment and then dropped my eyes and studied the pattern of the carpet. Whenever I glanced up, in whatever direction, I encountered a gaze or a wink from some man. One of the cyclists was particularly offensive. He had his bicycle lamp in his hand, and held it in such a way that it shone directly in my face. Finding that this did not attract my attention, he moved over to my side of the cabin, and gradually drew nearer to me, seat by seat, until there was but one vacant seat between us. I began to wonder what would happen next, but apparently did not notice his presence. This somewhat disconcerted him, for he finally went back to his original place. Then there was another man, sitting some distance away, who moved to the edge of his seat and gazed insolently at me, and, possibly with the idea that music might charm me, whistled shrilly various popular airs.

"It is a long ride on the boat, and I was thankful when it was over. Passing through the ferry house I was spoken to by two men, and it was with a sigh of relief that I entered a cab and escaped from further annoyance. "Don't you think that was a chivalrous, gallant way for a score of men to treat an unattended girl, who was doing her best to mind her own affairs?"

ALL frequenters of the Rialto know the woman with blue spectacles who sells matches in front of the theatres. Every night she takes her stand before one of the fashionable playhouses, mutely and modestly offering her wares to the crowds that issue forth. She is as familiar a figure as the night-hawk huckmen, the men about town or any of the well-known personages who never lose a night without making their presence felt on the thoroughfare between Twenty-eighth and Forty-second streets. The match peddler is found each night, her invariable black shawl drawn tightly down over her forehead, her big blue spectacles looking benignly upon the crowds that surge back and forth. After the theatres have filled for the night and the streets are freer from traffic, the old woman often finds ready customer in some passer-by curious to observe the street types in which Greater New York abounds.

"I seldom go into the theatres at all," said the old woman to a *Mirror* man who beguiled her into conversation last week. "I've been around Broadway a score of years, and all the pieces that were worth seeing I saw twenty years ago. There's nothing new. The fellows who write the pieces all use the old ideas. They can't help it. There's nothing left for them but the old things that were stale when I was a girl. Somebody told me to go and see Willie Collier. I liked him, but I didn't like his show. It was funny to see him imitate the 'lock-step' of a jail-bird. But that was the only new business in the piece. Would you believe it, Willie Collier's show is the only one I've seen this winter? I can't sit through a show—I find it all so tiresome. Not but what the managers would pass me any night. There's not a house in town where I haven't the *entree*. But I prefer to get my diversion in the crowds that buy my matches. I'm not an impostor or a hypocrite. I have something to sell, and people don't have to buy unless they choose.

"In the Winter season I circulate between Daly's, the Bijou, Wallack's, and Weber's. I like to take my stand at a house that's doing business. If a show is good, people come out of the theatre slowly, laughing and chatting about the piece. They're in a charitable mood, and they buy all my matches. If a show is bad, people hurry out of a house. They want to forget it, and they hurry off to a restaurant or a cafe without noticing me. I can't do business at a house where the show is a 'frost.' The crowd hurry by me just as if I was somehow responsible. But if the piece is a success the sun shines on me and my sales are good. I can spot a winner as soon as the audience leaves the theatre the first night. If the people take their time leaving the house I say, 'Here's a piece will make money.' If they rush past me as if I was a disease that was catching I say, 'Another frost! God help the angel!'

MRS. BARKER'S SONS OFF TO WAR.

Mrs. Mary E. Barker bade adieu last week to her two sons, both of whom have departed to do duty for their country against the Spaniards.

One son is signal quartermaster on the U. S. S. New Hampshire. The other, who has just completed his nineteenth year, has enlisted in the Eighth New York Volunteers for Chickamauga.

"Go along, boys, and give a good account of yourselves," said Mrs. Barker. "I'd go along with you as a nurse to look after the sick, but our soldiers keep so beastly healthy—long life to them!—that nurses aren't needed."

HORACE LEWIS

Seventy consecutive weeks PRINCIPAL COMEDIAN and CHARACTER ACTOR CASTLE SQUARE THEATRE, BOSTON.

WOULD NEGOTIATE SEASON '98-99

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

VII. The Effervescent Serio-Comics

We're seric-comics, that's what we are,

We sing and dance and kick;

But it's our act that's slick;

The chimes and the yells nearly smash the scenes;

When they hang out our name—

We don't know what "serio-comic" means,

But we're it, just the same!

Our songs are like breezes from Coney Isle.

So full of vim and bounce;

You can hear the racket for half a mile,

We give them such a jounce.

The business, too, that intervenes

Is—well, it isn't tame—

We don't know what "serio-comic" means,

But we're it, just the same!

Our dancing may not be exactly true,

It's most emphatic, though—

Like everything that we try to do,

It simply goes, you know.

Our salary? Well, it's the longest greens

They're spending in the game—

We don't care what "serio comic" means,

For we're it, just the same!

Arthur C. Aiston has turned in another curio from somewhere in the heart of Mary-land. The curio explains itself thus:

DEAR SIR:—On hearing from proper theatrical official that you intend placing on the road a new and a nother play: If so, I am at your service: I am familiar with almost every character now on the stage from Rip to hamlet and many parts. Think well before writing as I might surprise you—comparing my height 5 ft 4 inch I have no rival. Look for my card inclose.

Mr. Aiston evidently looked for the card, as he has sent it to me, but the name shall not be revealed. And I fancy that he thought well before writing, too. The applicant should be a useful man, for his avowed knowledge of parts is somewhat beyond anything hitherto contemplated in my philosophy. What a terror he would be as a play pirate!

Information of dramatic aspirations most astounding has been forwarded by Manager D. Philip Phillips, who has contributed a beautiful letter from which I must quote these ardent expressions:

I can only here earnestly entreat you to engage me with Edwin Rostell the coming season. I am sure you will be satisfied with me—if not, why I'll do all in my power to satisfy you. I have for years been a student of Shakespeare and the tragic stage—and I now wish to play in Shakespeare. But what can afford me a better chance than to be in Mr. Rostell's company—the Shakespearean tragedie? It will be my life-long wish to play in Shakespeare, and for the present I have no wish, no desire but to play next season with Mr. Rostell. I know, I feel, dear sir, you will engage me, since

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Ralph E. Cummings has moved his stock company from Detroit to Grand Rapids, opening in the latter city last evening for a brief season at Powers' Opera House. During the stay at Grand Rapids the bill will be changed semi-weekly, the opening week being devoted to A Gilded Fool and Captain Swift.

Julie Hanchett has recovered from her serious illness and is now with the company. Mr. Cummings was very kind to Miss Hanchett, providing her with the best of care and using every possible means for her restoration to health.

Mr. Cummings' company will open at the Cleveland Theatre on Aug. 15. Mr. Cummings and E. D. Starr have made a partnership contract for the maintenance of permanent stock companies at Cleveland and Detroit. The Cleveland productions will be mostly confined to revivals of standard melodrama. The members of the present company have nearly all been re-engaged for next season. The new company to be organized for Detroit will be formed with a view of making it a comedy organization, and will open during the Winter. Mr. Cummings will give personal direction to both companies.

Leonard Grover has taken a lease of the Park Theatre, Brooklyn, and will open on Aug. 29 with a high-class stock company. Mr. Grover's extensive experience as manager, actor and author promises an unusual degree of excellence, both in the company and the repertoire. His aim is to make one of the best companies in the country. Two new productions are outlined for this company in one of the prominent New York theatres. Mr. Grover's old-time friends, and they are many, wish him all sorts of good fortune in the enterprise.

Margaret Mayo, who achieved a pronounced success with the Columbia Theatre stock company, Washington, D. C., yesterday joined the Stuart Stock company at Cook's Opera House, Rochester, N. Y., in response to a most flattering offer made by Manager Stuart. A farewell reception was given Miss Mayo by the members of the Columbia company. She received many gifts, having become a great favorite with the members of the company.

Georgia Waldron and Osmond Searle have replaced Henrietta Crozman and Will J. Dean in the Lyceum Theatre Stock company. This is the company's sixth week and Held by the Enemy is filling the house. The present roster: Eugene Ormond, Ben R. Graham, Robert Rogers, Osmond Searle, John B. Maher, Wright Kramer, E. J. Le Saint, Fred Noonan, Georgia Waldron, Anne Blancke, K. te Blancke, Louise Mackintosh, and Mamie Ryan.

There are now two good Summer stock companies at Rochester, and both are doing splendid business.

The Courtleigh Stock company opened its third week at Bay City, Mich., June 30, giving a second presentation of The Lost Paradise to a very large audience. Margaret May and James F. Kelly also gave a pleasing specialty that received several recalls. Moths was given June 21 and Sweet Lavender June 22, the latter being the best play Mr. Courtleigh has presented. The work of the company was excellent and at the conclusion of the third act all received an ovation. The audience was the large t of the engagement. The Rajah is being produced this week.

The stock company at the Avenue Theatre, Pittsburgh, last week gave a lively presentation of The Three Hats. Laura Almosino, Ernest Hastings, Hugh Ward, W. A. Whitecar, Percy Cook, Alice Butler, Miss Rainsford, Miss Gardner, and Dora Kent performed the parts assigned them satisfactorily.

Crochet on the Hearth is the bill this week, and in front of it is given The White Cravat, a one-act comedy translated from the French by W. A. Whitecar.

The Frost Stock company is doing good business through the Canadian Maritime provinces, where they will remain during the summer, going to the West in the Fall. The roster: Mabel M. Frost, Flora V. Frost, Dawn V. Frost, Mr. and Mrs. Frank J. Dean, Walter Hill, W. S. Percival, James C. Malady, James E. Wallace, and F. H. Frost, manager. The Canadian trip may be extended to Newfoundland.

The stock company at the Van Curier Opera House closed its season on June 18 with Camille. The company was most favorably received, but the warm weather interfered with attendance. Osborn Scarle remained to instruct a class in water color painting. His stay will be for two or three weeks.

The Mark E. Swan Stock company was very successful at Vallamont Park Theatre, Williamsport, Pa., last week. The company includes O. W. Hall, Josie Winters, Alice Neal, Vera Irving, Marion Holcomb, Fred Hearn, Harry E. Lester, Carl Breetz, Charles Eisenhart, and Mark E. Swan. Comedy productions exclusively are given.

Emmett Corrigan and Effie Dimmick were married at Chicago on May 31 at half past 9 in the morning. At 10 o'clock they left for Denver with R. L. Griffen and his Manhattan Beach Stock company. Mrs. Corrigan is now enjoying the pleasures of Manhattan Beach, where Mr. Corrigan is playing, and the climate has been very beneficial to her.

The Shubert Stock company at the Bataille Theatre, Syracuse, closed its season on Saturday. Geoffrey Stein, of this company, attracted much favor in notice and mention by an admirable performance of Richard Phenyl in Sweet Lavender. Vaughan Glaser as Paul de Vaireys in Frou-Frou was also very successful.

Anne Sutherland closed with the Neill Stock company June 18 and has returned to the East. Miss Sutherland will rest during the remainder of the summer.

The Salisbury Stock company, now in its seventh week at the Davidson Theatre, Milwaukee, includes Selene Johnson, Louise Maye Aigen, Eleanor Rosson, Pearl Evelyn, Cora Folsom, May Evelyn, Benjamin Howard, Charles Harbury, J. Henry Kolker, Gus C. Weinburg, E. L. Duane, Brigham Royce, David Miles, and Percy

Tuttle. A. Emerson Jones is business-manager for Mr. Salisbury, and the stage is directed by E. L. Duane. The Charity Ball, All the Comforts of Home, Sweet Lavender, Held by the Enemy, Snowball, Camille, and The Ironmaster have been given in the order named.

Owen Ferree has engaged the following people for the Summer stock company at Waverly, N. Y.: Billy Raynor, Ella Dunham, Mile Rodriguez, Heloise Dupont, and R. J. Moya.

Frank Rollston has been engaged as leading man of the Lyceum Theatre Stock company, Baltimore.

Josie Mills has been engaged by David Henderson to play Ruth Masters in George Hoey's production of The Law of the Land at the Great Northern Theatre, Chicago.

The Woodward Stock company, under the management of Paxton, Brugers and Woodward, continues its successful career at the Creighton Theatre, Omaha, and in consequence of the Trans-Mississippi Exposition the company will play through the summer. The management by its liberal policy has secured an extremely strong company, directed by Wilson Enos, the other members being Carl Smith, Walter D. Greene, Hal Davis, Harry Long, Charles Emery, Jennie Kennard, Emma Dunn, Gertrude Berkely, and Kitty Ives, and Frank Lee Short, Harry Beresford, and Charles Lothian, who have been added to the company recently.

Two of the most successful of the latter produc-

tions of the company have been Jim the Pen-

man and Held by the Enemy, success having been

scored in the former by Carl Smith as James

Ralston, Walter D. Greene as Louis Percival,

Wilson Enos as Baron Hartfield, Hal Davis as

Captain Redwood, and Jennie Kennard as Nina.

Hal Davis, Harry Long, Charles Emery,

Jennie Kennard, Emma Dunn, Gertrude Berkely,

and Kitty Ives, and Frank Lee Short, Harry

Beresford, and Charles Lothian, who have been

added to the company recently.

The Beryl Hope Stock company, after playing

ten weeks in Montreal and four weeks in Ot-

awa, are now in their sixth week at the Opera

House, Toronto. In spite of the extreme heat

the S. R. O. sign has been called into use at least

four times each week. Camille is the bill this

week.

The Neill Stock company, now in its third Summer season at St. Paul and Minneapolis, has broken all stock company records in the Twin Cities. After the opening week the business went to capacity, where it has remained for five weeks. As this company employs no vaudeville features, biograph pictures or other extraneous aids, but relies solely upon its presentation of modern, well selected plays, the showing is a creditable one. Two new comedies, Matilda, by J. N. Morris and Mistakes Will Happen, by Grant Stewart, have been successfully launched and other new plays are to follow.

Antoinette Ashton, late leading woman for James O'Neill, has joined the Neill Stock company for its Summer season.

Walter Perkins scored a strong hit the other week in All the Comforts of Home with the Castle Square Stock company at Boston. He may soon reappear with this company.

James Neill writes: "Under the caption 'A New Play Produced at St. Paul,' the last issue of THE MIRROR contains a very entertaining review of the successful launching of Grant Stewart's clever comedy, Mistakes Will Happen. But, through an oversight, the fact was not mentioned that the play was produced by the Neill Stock company, augmented, for this special occasion, by Charles Dickson and Kate Oesterle. Mr. Dickson's presence in the cast enabled me, personally, to secure a week's rest, but I feel that my company should not be deprived of the credit due them for long and arduous rehearsals, and for an important contribution to a successful premier, not myself for managerial courage in launching an untried play, in the middle of a season of unusual prosperity. Your correspondent at this point, in the same issue of THE MIRROR, also refers to Manager Hay's stock season at the Grand. My company plays a number of important cities each year, St. Paul among them, and the local manager has no interest in the organization whatever. The company in St. Paul, as elsewhere, is known as the Neill Stock company, and I am its sole proprietor and manager."

OPENINGS ANNOUNCED.

Wallack's with Stuart Robson in a new play by Augustus Thomas, late in August.

Manhattan with the new French comedy, The Turtle, about Sept. 3.

Garrison with Virginia Harned in The Adventure of Lady Ursula.

Knickerbocker with De Wolf Hopper in The Charlatan, on Sept. 5.

Lyceum with E. H. Sothern in a new romantic play.

Fourteenth Street with J. H. Wallack's new production, Devil's Island.

Empire with William Gillette in Too Much Johnson.

Daly's with A Greek Slave.

Herald Square with The French Maid, on Aug. 29.

Bijou with Sam Bernard in The Marquis of Michigan.

Madison Square Theatre with A Brace of Partridges, on Sept. 8.

The Star Theatre will reopen for the regular season Aug. 13, with Frank M. Wills' new farce-comedy, In Atlantic City. The attraction, which is under the management of Stewart Lithage, is described as a "polite farce." The cast will include Frank M. and John B. Wills, Estella Wills, Hastings and Wright, the Three Helston Sisters, Pat and Mattie Rooney, and the Three Dunbar Sisters.

Broadway with Francis Wilson in The Little Corporal, by Harry B. Smith and Ludwig Englander, on Sept. 19.

ENGAGEMENTS.

Tony Hart, Jr., by Fred Miller to play a principal comedy part in the comic opera The Yankee Cruiser, for four weeks at Shea's Music Hall, Buffalo, commencing July 4.

Clarence Handysides, to originate the heavy part in Devil's Island, J. H. Wallack's new production, which will open the coming season at the Fourteenth Street Theatre. After the New York run of the piece Mr. Handysides will rejoin N. C. Goodwin for his new production of Clyde Fitch's Nathan Hale.

On July 11 Maud Hollins will commence an engagement with De Wolf Hopper at Manhattan Beach. Next season she will play the leading soubrette role with Jefferson De Angelis, who, as previously stated, is to star in a new opera being written for him by Strange and Edwards.

T. J. McGrane, by Hand and Teale, of Hamilton, Canada, for the Summer to stage their outdoor spectacular productions.

For Ward and Vokes' company: Lucy Daly, Margaret Daly Vokes, Johnny Page, John Keefe, Emma Lewis, James Cherry, the Boston Quartette, Arthur Rigby, Cyrus Riddell, Charles R. Sturges, James Lewis, Louise Kerlin, Nina Walsh, Leslie Lyle, and Annie Hill. Rehearsals begin in Detroit, Aug. 8.

Ross O'Neal has engaged Captain George Philip Flake, champion broadsword fighter of South Africa, as his opponent in the broadsword fight in Humanity. The Captain fought with the Boers against the English in '84, and the action of Humanity is based upon that war.

James Wall and Mrs. Wall (Daisy Chaplin) have closed with Daniel Sully for his new production of Uncle Tom. Mr. Wall is to be treasurer of the company. Mrs. Wall is to play an ingenue part introducing specialties.

James H. Reilly, May Templeton, and Master Robbie Taylor have signed with the Si Plunkard company for the coming season.

Jack Core and Fay Carlisle have joined the Charles King Dramatic company.

Edwin H. Neill, correspondent of THE MIRROR at Savannah, Ga., as treasurer of the James Neill Stock company for the Summer.

George H. Murray, by Dunne and Ryley to pilot Mathews and Bulger.

Maud Hollins, for De Wolf Hopper's Summer season at Manhattan Beach, and with Jefferson De Angelis for next season.

Alice Judson, with De Wolf Hopper.

Arthur C. Astor has re-engaged Theodore Westman for Tennessee's Pardner next season, and Frank Bell will be seen in the character of Geewhilker Hay.

Louise Hepner has secured her release from E. E. Rice, by whom she was engaged for his Ballet Girl company, and signed to play Jack, the role originated by Madge Lessing, in Jack and the Beanstalk.

Adolph Riccardo, who has been with the Hanlon Brothers for the past twelve seasons, has been engaged as stage-manager for the Summer at Sea Beach Palace, Bath Beach.

Kirke Brown, as leading man, and Edyth Totten, as leading lady, for the King Dramatic company. This organization will open its second season in Pennsylvania Sept. 5.

For the Dayne-Fanshaw Stock company: Fred Chauncy, Joe Thayer, Louis Russell, Robert Harris, Charles H. Cline, Harry Gormond, Bart Ford, Blanche Dayne, and Ellen Seymour.

Harry Macdonough, for the Jefferson De Angelis company.

Helen Bell, to play Minerva in What Happened to Jones.

Florence Hamilton, re-engaged by Corse Payton for his stock company. Scott Marble's play, My Husband, the rights to which are owned by Miss Hamilton, has been one of the most successful plays of the season in Mr. Payton's repertoire.

Augustus Sohle, by Evans and Mann, for The French Maid.

Gertrude Bennett, formerly with Augustin Daly's company, for The Royal Box, with Charles Coghlan.

For George H. Broadhurst's new farce: Macklyn Arbuckle, Frank Hatch, M. B. Snyder, Fred W. Peters, Ed D. Tyler, Harry Rose, Bernice Wheeler, Annie Yeaman, Blanche Chapman, Dorothy Usner, Sadie Kirby, and Rose Snyder. Several important engagements are yet to be made.

The complete roster of the Macauley-Patterson company for the coming season will be as follows: Macauley and Patterson, proprietors and managers; Ben F. Mack, advance representative; Raymond Bedell, musical director; Henry S. Watson, electrician; William Macauley, W. B. Patterson, Eugene La Rue, George F. Moore, Bert Merket, Leroy Snyder, Ben Mack, Raymond Bedell, Henry Watson, George M. Fay, Ida Florence Campbell, Lizzie N. Wilson, Anna Pomeroy, Mazzetta, Irene Durand, and Little Lily Gross. Besides W. B. Patterson's successful play, The Minister's Son, the repertoire will include Royal Rags, For a Woman's Sake, Fate, A Sly Old Fox, A Struggle for Gold, Queen of Diamonds, and Mother and Son, for all of which special scenery will be carried.

Bertha Wilson, for character parts with the Knickerbocker Opera company, at Saratoga, for the Summer season.

Joseph Dowling and Myra Davis, for leads in The Electrician next season. Harry W. Wickham to go in advance.

John B. Allison, Charles Terriss, Charles Charters, Maudie Allison, and Mrs. Adele Clarke, re-engaged by Harry Corson Clark, for his What Happened to Jones company.

Forrest Robinson, who originated the role of David Bartlett in Way Down East, has been re-engaged to play that character next season.

Hubert Wilke and Edward Webb, for Urig's Cave, St. Louis.

Emily Lascelles will be featured the coming season as the leading woman of Sullivan's Troubadours.

Burt K. Wilber, for Blaney's A Boy Wanted.

For A Female Drummer, to support Johnstone Bennett: George Richards, Eugene Canfield, Willis P. Sweatnam, Tony Williams, Ramie Austin, and Lillie Sutherland.

Harry Pennypacker, for Blaney's A Hired Girl.

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LETTERS TO THE EDITOR.

COLONEL BROWN'S RESPONSE.

NEW YORK, June 25, 1898.

To the Editor of The Dramatic Mirror:

SIR.—W. G. Kaufman, of the Pittsburgh Dispatch, says in your last issue: "I cannot imagine what Colonel Brown means in making an assertion so atrociously untrue." He also requests me to publish in parallel columns the proof that my work has been stolen from "body." This I will proceed to do, and leave out of the question the "clinch" wager.

In my "History of the New York Theatres," published in the New York Clipper in March, 1898, I gave the cast of Uncle Tom's Cabin done at the Chestnut Street Theatre, Philadelphia, on Sept. 24, 1861, just as published by Mr. K. in your issue of June 1. In giving my history of Uncle Tom's Cabin I said (a little over ten years ago) the following:

"It has been translated into the language of most of the civilized nations. It is called in French, La Case

THE VAUDEVILLE STAGE

DEATH OF GEORGE CARON.

*"Alas, poor Yorick!"*

George Caron, the clown, whose quaint and original antics made children scream with delight, and caused the most staid adults to laugh till the tears rolled down their cheeks, is no more. The mobile face, which he could distort into a thousand forms, each funnier than the other, will never again cause laughter to leap to the eyes of delighted audiences; and the fertile brain, constantly engaged in thinking out new devices for making people forget their troubles, is at rest forever. The sad event took place at the performer's late residence on Sunday, June 26.

George Caron was born on January 25, 1863, at Havre, France. His father, Joseph Caron, who was one of the most popular clowns and pantomimists in Europe, was at that time filling an engagement in America with the Ravel Pantomime company. His mother was a member of the world-famous Zanfretta family, and was in her youth a very fine premiere danseuse. She died in January last.

George came to America with his mother and brother, shortly after his birth, and as soon as he was big enough to notice things his father began to train him in his art. When he was one year old he made his first appearance on the stage, appearing in infant roles in pantomimes. In 1865 he made his real debut as an acrobat with his father and brother, in Robinson Crusoe, under the management of Maffit and Bartholomew, at Tammany Hall, New York. In the following year Carons, Zanfrettas and Scrigists joined forces, making an acrobatic act employing twelve persons. George was only three years of age at the time, but he was a clever performer even then. Later Mr. and Mrs. Caron traveled with Mrs. English's Vaudevilles through the South, and George was the diminutive clown in his father's acrobatic act. In 1868 the Carons toured Cuba with Charin's Circus, and in 1869 they joined J. M. French's Circus for an American tour. From 1869 to 1873 they traveled with various companies, and in the latter year they scored a big hit in a production of Aladdin, made in San Francisco by John McCullough. The last appearance of the original Caron family was with G. L. Fox's Pantomime company in Philadelphia.

The Caron Brothers introduced their three-brother act with Pullman and Hamilton's Circus in 1878. They were in Europe from 1879 to 1881, appearing as the Washington Brothers. They appeared first at the Hippodrome in Paris, and visited other European capitals, always meeting with great success. After returning to America they traveled with the Sells and Barnum shows. In 1884 George and his brothers dissolved partnership. George joined Yale's Twelve Temptations, with which he remained until the Spring, when he joined Barnum's Circus for the New York engagement, finishing the season of 1885 with Sells Brothers. During 1887-8 he toured South America with Stickney and Donovan's Circus. In the Winter of 1888 he joined Frank Herbert, with whom he was associated when he died. Herbert and Caron and Sam Hinds formed an acrobatic trio and toured America with Harry Kornell's company under the name of the Three Markos. The following season Caron rejoined his brothers, and for three seasons they were features of Harry Williams' Own company. At the close of 1894 Caron and Herbert formed a partnership and played an engagement of sixteen weeks at the Winter Circus in Philadelphia. They were separated again after that for a while, but for the past three years had been one of the best known and most popular teams on the stage. They traveled with Tony Pastor's, Weber and Fields', and Harry Williams' companies, and also appeared in every first-class vaudeville theatre in the country.

The stage has suffered a severe loss in the death of George Caron. He was a thorough artist, and knew the value of the slightest turn of his little finger as a means of provoking an audience to laughter. He was not content to stand still, but was constantly inventing strange surprises which made each return visit of the team more welcome than the last. He was an especial favorite with children, and the recollection of their merry peals of laughter must have soothed his last moments when he knew that he would have to journey to the "undiscovered country," in which there must be a special reward for men like him, who give up the best years of their life to the task of making millions of their fellow-beings happy.

The picture which accompanies this article shows Caron and his partner, Herbert, in one of their characteristic poses.

THEATRES AND MUSIC HALLS.

Pleasure Palace.

J. H. Stoddart, who made a successful debut last week at the Twenty-third Street

house, heads the bill here, presenting One Touch of Nature. The others are Josephine Gassman and her pickaninnies in coon songs; Cook and Sonora, acrobatic comedy duo; Fields and Lewis, talking comedians; the Romalo Brothers, head-balancers; Williams and Tucker, comedy duo; Finkowsky, animal imitator; Edwin Bennett, contortionist; Harry Watson, comedian; and Harlan and Yost, comedy duo. The Edison war-graph has some new views.

Proctor's.

Frederick Warde, the eminent tragedian, makes his vaudeville debut as Marc Antony, in the great oration scene from Julius Caesar. Special scenery and a good supporting company are promised. Billy Rice, the famous minstrel comedian, makes his reappearance in New York, after an absence of several seasons. Gertrude Mansfield re-enters vaudeville, in a sketch, assisted by Clayton White. The others are the Kingsley Sisters, comedienne and cake-walkers; the Eldridges, colored comedy duo; Burke and Andrus, and their mule; Frobel and Ruge, comedy aerialists; Robert N. Dunbar, operatic baritone, who makes his vaudeville debut; Nestor and Kennedy, in an Irish rag-time sketch; the Meeker-Mack Trio, acrobatic comedians; J. C. Medway, jumper; Alfredo Holt, mimic and monologuist, and Frank J. Shea, banjoist. Edison's war-graph is retained.

Keith's Union Square.

The headliners are Francesca Redding, who presents her sketch, A Forgotten Combination; Papinta, who continues her run, presenting the new dances; Charles R. Sweet, the tramp pianist; Al. Leech and the three Rosebuds, in Their First Lesson, and Merri Osborne and William Norris, in another new sketch. The other performers are Ella Falk, comedienne; Waterbury Brothers and Tenny, musical comedians; three Rossi Brothers, grotesque acrobats; the Gleasons, dancing specialties; Coulson Sisters, skipping rope dancers; Darmody, club juggler; Walter J. Talbot, character songs, and Campbell and Caulfield, Irish comedians. The biograph and the Timely Topics views are continued.

Tony Pastor's.

Tony Pastor is his own headliner this week. The others are Genaro and Bailey, dancers and cake-walkers; Ben R. Harney, rag-time pianist, assisted by Edith Murray and Jim Smith; Dean and Jose, comedy duo; Mulvey and Inman, singers and dancers; Freeze Brothers, tambourine spinners; C. W. Williams, ventriloquist; the Pantzer Trio, grotesques; the Brownings, comedy duo; George D. Melville, comedy juggler; Collins and Collins, singers and dancers; Silbon and Emerson, grotesques; Ford Brothers, buck dancers; Letto and Dello, eccentrics, and Lydia Treman, soubrette.

Casino Roof-Garden.

There are five new faces on the bill this week: Ernest Hogan, in a novel specialty called "The Origin of the Cake Walk"; George Honey, cooter singer; Christopher Bruno, eccentric comedian; Adelina Roastart, operatic vocalist, and Helene Tuestart, singer and dancer. The hold-overs are Alice Atherton and her coons, Nellie Hawthorne, Josie De Witt, Lafayette, Edwin French, Elissa Martens, June Jackson, Amorita and the sailors' ballet. The usual orchestral concerts are given in addition to the vaudeville bill.

Koster and Bial's.

Cook's Tour, with the new people in the cast, remains the feature of the bill. Marie Dressler, Josephine Hall, Daisy Dixon, Ada Lewis, Martie O'Neil, Will West, and others are helping the fun along. The olio which precedes the extravaganza includes the Rogers Brothers, German comedians; Musical Dale, and Marguerite Silva, comedienne, who makes her first appearance at this house. Max Gabriel's orchestra and the Black Hussar Band furnish the music.

Central Opera House.

Gertie Gilson, the popular comedienne, heads the list, which includes the Weston Sisters, holdovers; Cooper and Stewart, talking comedians; Georgia Bryton, character change artist; the Donazetta Trio, acrobats; Allen and Delmaine, comedy sketch; Ascott and Eddie, acrobatic comedy act; Bartell and Morris, musical act, and the cinematograph.

Sam I. Jack's.

Manager Jack's Summer bill goes on merrily twice a day. The burletta, The Leading Lady, offers this week the following specialists: Troja, Jennie Yeaman, Emma Carus, Kitty Palmer, Fonti Boni Brothers, and Hassan Ben Ali's Arabs.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Several important changes were made in Cook's Tour last week. New people appeared, some of the old ones dropped out, and everything was spruced up. Marie Dressler assumed the part of Fanny Frivol, originated by Georgia Caine, who retired from the cast. Joe Ott was also among the missing, as he probably saw that his part afforded him no opportunities. He was replaced by Harry Keily, whose old part of Mr. Krawanger, the manager, was taken by Will West. Martie O'Neil replaced Eddie Girard as Timothy Cook, and made an excellent impression. The piece is steadily improving, and it would not be surprising if it should become one of the successes of the season. The Rogers Brothers were the feature of the olio, and their gags kept the house in roars. Musical Dale returned and made a big hit with his artistic and pleasing specialty. Langslow and Madame Vetter continued to present their acts. Max Gabriel's fine orchestra played several up-to-date selections, and Dr. Leo Sommer's Black Hussar Band discoursed sweet music on the cool roof-garden.

PROCTOR'S.—J. H. Stoddart, whose delightful art has charmed the playgoers of this country for many years, made his first appearance in vaudeville at this house last week. He was seen in his well-known impersonation of William Pennholder, in Benjamin Webster's pretty one-act play, One Touch of Nature. It is needless to say that Mr. Stoddart gave a finished and artistic performance. It seemed as though he were determined to play his part even better than usual, so as to make a good impression on his new audience. The reception accorded the veteran on his

first entrance, and the enthusiasm which followed the fall of the curtain at every performance, showed that New Yorkers have a warm corner in their hearts for their old favorites, and it must have given Mr. Stoddart keen pleasure to see that his efforts were appreciated by the continuous audiences as heartily as by the most exclusive people he had ever appealed to. The finish of the little play, in which the actress recognizes her father, was so well done by Mr. Stoddart, that double and triple curtain calls were the order throughout the week. The supporting company was fair. Rose Tiffany, who played Constance, gives promise of good work in the future. Myron Calice was excellent as the author, but Charles Burke, who played Mr. Belgrave, the jealous fop, was entirely unfitted for the part. Joe Welch, whose services seem to be in great demand in New York, made a decided hit in his true to nature Hebrew impersonations. He is the East Side Jew, in voice, manner and costume, and the observant New Yorkers, recognizing the picture, accord him much applause. Smith and Campbell had natty suits, and some new war jokes which they gave out in an artless way. Josephine Gassman and her cute little coon babies made a great hit in some rousing ragtime melodies. Miss Gassman is full of spirit, and is coming into great popularity. The Romalo Brothers did some excellent head-to-head balancing. The three Vilona Sisters played some high-class selections in pleasing fashion. "Shorty" Healey and his new partner, Hayes, kept the people laughing heartily with their antics. Healey is very funny in his ballet costume. Allen Wightman, a performer who seems to be willing to try his hand at anything from explaining cinematograph pictures to modeling faces in clay, appeared in a new role last week. In order to show his versatility he put on a funny suit and a layer of burnt cork and told a string of jokes and sang a song. After that he modeled some faces excellently. He seems to be an intelligent man, and he will place himself in a good position in vaudeville as soon as he decides what particular line he is going to follow. The war-graph was shown as usual, and good specialties were done by Fred Valmore, Williamson and Stone, Mitchell and Jess, Mlle. Carri, Howley and Leslie, and Marie De Rosset. Fred Watson contributed two fine selections on the piano.

TONY PASTOR'S.—The indefatigable manager sang some ditties which aroused the enthusiasm of his audience to a marked degree.

Press Eldridge, who says he is going to apply

for a pension as soon as the war is over, for his twenty years' service as Commander-in-Chief of the Army of Fun, rattled along in his usual merry fashion, scoring a bull's-eye with every funny shot he made. The Elinore Sisters, fresh from their flying trip to London, were seen once more in The Irish 400. Laughter followed every line of their dialogue, and they added another link to their chain of popularity. Dolan and Lenhart's new sketch, My Lord and Lady, in which they were seen here some time ago, repeated its success. Hines and Remington presented their new skit, The Road Queen, and it met with emphatic approval. The new slang was especially well received. Fisher and Crowell put on their familiar acrobatic act and it made a hit as usual. Harry and Kate Martell did some very fancy tricks on bicycles. Pleasing comedy sketches were offered by Ed and Jessie Evans, Farrell and Dixie, and Allen and Delmaire. Mlle. Jeannot jiggled deftly with her feet. Harry C. Perkins sang and danced, and Bonnie Goodwin warbled some new ditties in a pleasing way. The Edison war-scope, directed by Joseph Menchen, was shown. The war-scope must be first cousin to the war-graph, which is at Proctor's two houses, as several of the pictures are identical in both machines. Both inventions are credited to Edison.

KEITH'S UNION SQUARE.—Felix Morris was the star of the bill, and repeated the success he made here last season in A Game of Cards.

His conception of the old Chevalier is perfect to the minutest detail, and his acting was a source of delight to the large audiences which filled the house throughout the week.

The people who frequent Keith's are discriminating, and an actor of Mr. Morris' talents is sure to find appreciation at their hands.

Dorcas Daw, an attractive young woman who is beginning her stage career, made a pleasing impression in the character of Rose, the fiancee of the Chevalier's son.

Miss Daw might have chosen a prettier stage name, but if she succeeds in her ambitions the oddity of her name will cease to attract attention.

John Findley was excellent as Monsieur Mercier, and Burwell Cutler quite satisfactory as Anatole.

Papinta, the myriad dancer, continued her successful engagement, and increased her success by putting on two new dances.

The first one was done in a dress made of some bewildering silken stuff,

trimmed with silver braid. The light effects used were superb, and in the intricate movements of the dance Papinta presented a dazzlingly beautiful picture.

The other novelty was a sort of rainbow dance, done in a white silk dress all covered with ruffles.

It was obviously a difficult task to handle the draperies of this garment, but Papinta swept the folds into the most graceful curves imaginable, while vari-colored calcutums made her appear like a dancing rainbow.

At the end of the dance she formed a lily with the dress,

while a flower fountain, similar to the one

Oscar Hammerstein invented for one of his burlesques, added its share to the effectiveness of the turn.

The fire dance, with its pretty steam effect, and the parasol dance,

were also used, all four dances making as pretty an act as has ever been seen in New York.

Beatrice Moreland was seen for the first time at this house in A Game of Golf,

assisted by Charles M. Seay. Miss Moreland is now quite at home in her part, and the farce ran much more smoothly than it did

when it was seen in this city before.

Not a point was missed, and Miss Moreland scored a decided and well-merited success.

She has added innumerable little touches here and there,

and has succeeded in making A Game of Golf one of the most amusing skits in vaudeville.

Mr. Seay has improved wonderfully.

His performance is now quite spirited

and he gives Miss Moreland excellent support.

Merri Osborn, the irrepressible, made her reappearance in vaudeville, this time in a sketch, assisted by William Norris.

It was a mixed-up sort of affair, but on the whole

made a very pleasing impression.

In it Miss Osborn played a soubrette, and Mr. Norris was a manager.

Miss Osborn gave samples of her ability in the soubrette line by singing

a couple of coon songs and a little French ditty, all of which were well received.

Mr. Norris sang a song, did a little monologue

work, danced and helped things along gener-

ally. Nearly all the songs were brand new, and for that fact we owe Miss Osborn a vote of thanks. Tony Wilson and his clown made a big hit as they did on their first visit, and Mr. Wilson's forty-two somersaults brought down the house. Alexander Heindl played sweet, soothing melodies on his cello, and the Four Emperors of Music did just the opposite with cornets and trombones and things. Billy Carter's gags, McNish and Cain's acrobatic comedy, the sketch by Dan and Bessie Kelly, the ring act of the Kio Brothers, Burt Jordan's jig dancing, George Melville's clowning, Saville and Stewart's comedy work, the Timely Topics pictures and the biography helped to round out an excellent bill.

PLEASURE PALACE.—Corinne, who has been in her time an infant prodigy, a burlesque star and a comic opera prima donna, last week became a full-fledged continuous headliner. It is a pleasure to record her complete success, which is all the more remarkable, seeing that she is not surrounded by a company, and has to depend entirely upon her own efforts to please the audience. She appeared first in skirts and sang a couple of songs charmingly. She then changed to tights and played some popular music on her celebrated mandolin, which she handles with the ease and grace of a troubadour of the olden time. Georgia Gardner and Edgar Atchison-Ely presented their sketch, A Cure for Jealousy, in which they scored a hit recently at Keith's. Its amusing points were well received and the players came in for a good deal of applause. Al. H. Wilson, one of the few German comedians who really know how to talk broken English, scored a decided success with his monologue, which contains some excellent material. Reno and Richards, who are stars in the acrobatic comedy line, added another hit to their already long list. The Quigley Brothers were welcomed as old favorites in their toll-gate sketch, which is one of the funniest things on the boards. The Clemence Trio were seen in their very pleasant turn, which is one of the best of its kind ever seen here. They are good singers and know the value of good dressing. The quaint juggling of Mardo; the one-legged dancing wonder, Thomas J. Heffron; the real coon absurdities of the Eldredges; J. Stuart Blackton's cartoons and comments, and the acrobatic turns of Dunbar and Zarnes and the George Brothers all met with much approval. Some new views were shown on the war-graph.

CASINO ROOF-GARDEN.—The same excellent bill with which the season was opened continued throughout last week, with the exception of one number, in place of which Hiatt and Pearl appeared and went through their diverting act with great success. Hits were also made by Alice Atherton, Lafayette, Marguerite Sylva, and Nellie Hawthorne, who made three quick changes during her specialty, singing an appropriate song for each dress. In spite of the fact that some of the nights last week were decidedly cool, the roof was crowded to its utmost capacity every evening. This shows the wisdom of Manager Kice in giving a big programme, so that everyone can get more than their money's worth. The Sunday evening concerts are a special feature. William Broderick and Damon Lyon were among the special features of last Sunday's programme.

CENTRAL OPERA HOUSE.—George W. Day was the star feature, and with a stock of bright stories and several clever songs made a strong hit. The Weston Sisters also scored heavily in a singing act, supplemented by a boxing contest. Nordheim did expert stunts on the slack wire. Jones and Sutton, colored performers, contributed a fair sketch. Grace Sherwood, the comedienne, appeared at Monday's performance, but canceled owing to illness, and was replaced by Ida Howell, also a comedienne. Edith Craskell gave some graceful dances. La Shan and Delmar made a hit with "Don't Let Her Lose Her Way" and other illustrated songs. Other performers were Rogers and Ryan, talking act, and Rio de Costa, trick cyclist. The attendance was large all the week.

SAM T. JACK'S.—The Leading Lady, with its laughable situations admirably brought out, entertained good audiences last week, despite the heat. Jennie Yeaman, Troja, Kitty Palmer, Emma Carus, Florence Wraggland, and the Fonti Boni Brothers, all holdovers for some time past, pleased with their specialties.

RIVALRY IN NEWARK.

Louis and Frederick Waldmann have taken possession of the new theatre now being built by them in Newark, and are no longer connected with the theatre known as Waldmann's. The Waldmanns, through their lawyer, last week made a formal demand upon the postmaster for all mail matter addressed to Waldmann's Theatre, and the demand was acceded to.

Louis Robie, who will manage the old theatre next season, was in Newark the other day, to make arrangements for several improvements to be made in the house during the summer. Work on the new theatre is being rushed, so that the opening will occur on Aug. 20, the advertised date.

A SUCCESSFUL THEATRE.

The new open air theatre at Schenley Park, Pittsburgh, is a great success. No admission is charged, the expense of running the place being borne by the railroad companies; so the attendance at every performance is tremendous

FREDERICK WARDE IN VAUDEVILLE.

When it is announced nowadays that another big legitimate star has decided to enter vaudeville, the statement provokes scarcely any comment, no matter how great the fame of the artist who makes the plunge. We have had Clara Morris, Rose Coghlan, J. H. Stoddart, Robert Downing, and many others, and now comes Frederick Warde, the well-known Shakespearian actor, who has thrilled thousands, from one end of the country to the other, with his splendid portrayal of the greatest characters known to the stage.

Mr. Warde is making his first appearance in the continuous this week, at Proctor's Twenty-third Street Theatre, in the character of Marc Antony, in the oration scene from Julius Caesar. This venture of Mr. Warde's into vaudeville is only temporary, as he has already completed arrangements for a starring tour next season in conjunction with Louis James and Madame Rhea. He will probably enjoy his experience as a "variety actor," as he will have a chance to see how intelligent vaudeville audiences are and in what a surprisingly cleanly and orderly manner the vaudeville houses are kept. J. Austin Fynes is certainly doing wonders in the way of providing new stars for Mr. Proctor's patrons, in the face of the hot weather conditions, which make people think of everything but theatregoing. With such headliners as Stoddart and Warde, however, the business is kept up to a very satisfactory point, and the gain in prestige is enormous.

THE BIG HAMMERSTEIN TESTIMONIAL.

The great testimonial to Oscar Hammerstein, which will take place on Wednesday evening, June 29, promises to eclipse everything in the same line ever given in this city. All the resources of Madison Square Garden will be utilized to make the affair memorable. Out of the hundreds of volunteers, a sufficiently large number have been chosen to fill programmes in the big arena of the Garden, on the roof, in the theatre and in the concert hall. The arena programme will be furnished by an orchestra of 100 musicians, under the direction of Gustave Kerker, Charles (Kid) McCoy, Edwin Benetto, Burke and Andrus, James J. Corbett, James McVey, the Marvelous Seymours, the Martels, the Romalo Brothers, Robert Fitzsimmons, Yank Kenney, Goggin and Davis, Comedians' Bicycle Tournament, Ernest Hogan, assisted by Alice Mackey, Charlie B. Hanford, and the Twelfth Regiment Band.

The great cake-walk, which will enlist the services of Tony Pastor and 700 well-known actors, actresses and prominent citizens, will be the concluding feature.

On the roof there will be the Columbia Phonograph Band, directed by Thomas Clarke; Harry Kelly, Trixie Friganza, Loney Haskell, the great Lafayette, Alice Atherton, Ruth White, Amorita and Rice's Sailor Ballet, Mathews and Bulger, May Howard, George W. Monroe, Arthur Deagon, Al. H. Wilson, Jennie Yeaman, James Thornton, May Belford, Gus Williams, Marguerite Sylva, Tony Pastor, Bessie Bonehill, Rogers Brothers, Josephine Gassman, and the biograph.

The performance in the Garden Theatre will consist of an old-time minstrel show, under J. H. Hailey's direction, with these performers: William H. West, George Thatcher, George H. Primrose, Willis P. Sweatnam, Frank Cushman, the Gorman Brothers, and Hughey Dougherty as end men, Edwin French, Isidore Witmark, and 100 others. After the minstrels comes an overture by Paul Steinord's orchestra, and then these stars will contribute specialties: Rose Coghlan, Alice Shaw and twin daughters, Andrew J. Mack, Miss Clara Lipman, Joseph Herbert, Dan Daly, Madge Lessing, Mand Hollins, Servais Leroy, Edouard Jose, M. Medvedieff, Henry E. Dixey, Louis Mann, Alexander Clark and Nina Ainscoo, Marie Dressler, Louis Harrison, Belle Thorne, Julius Steiger, Della Fox, Willie Collier, Marie Cahill, Sig Melini, Signora Dali and Signora Diana.

The performance will conclude with a burlesque on "Way Down East," by Richard Carle, with Marshall P. Wilder, Lee Harrison, Walter Jones, Richard Carle, Louis Wesley, and J. C. Miron in the cast.

On the same evening a big entertainment will be given at the Harlem Opera House and Harlem Music Hall. The Harlemites are very enthusiastic, and Managers Blumenthal, of the Opera House, and Hurtig and Tuck, of the Music Hall, predict a big success for their end of the affair.

NEW VAUDEVILLE HOUSE FOR CHICAGO.

An incorporated syndicate of Chicago and St. Louis men have acquired the lease of the Great Northern Theatre, Chicago, which will be opened on Aug. 27, under management of Charles P. Salisbury and Frank R. Tate, with straight high-class vaudeville, only big acts being given. The house will be entirely independent and will be operated on the same liberal policy which has made prosperous Mr. Salisbury's similar vaudeville venture at the Columbia Theatre, St. Louis. There will be two performances a day at prices very little higher than those of the continuous houses. Mr. Salisbury will also direct the Columbia, at St. Louis, next season, opening that house on Sept. 3.

PALMS AT THE PALACE.

The two entrances to the Pleasure Palace were transformed into floral bowers last week. Several magnificent palms, potted plants, cool-growing ferns and plants in bloom have been placed in the lobbies, and the greenery has the effect of making the theatre look very inviting these hot nights. The fact is that the house is kept very cool, and the people of the neighborhood, instead of taking long, tedious journeys to the seaside, patronize the Palace very liberally.

NEW THEATRE FOR SAM T. JACK.

At the expiration, on May 1, 1899, of Sam T. Jack's lease of his present Chicago theatre, Mr. Jack will vacate the premises and move into a new playhouse that is to be built for him. The location has not been definitely decided upon, but Mr. Jack is considering several desirable sites. The theatre will be

attractive and up to date in construction, and will be run on the same plan as is the house that Mr. Jack now occupies.

A \$1,000 VACATION.

Lillian Burkhart received a check for \$1,000 the other day through her attorney, in settlement of her suit against B. F. Keith. Miss Burkhart had a contract for six weeks on the Keith circuit at \$250 per week, which was canceled on account of the star having appeared at another house in New York between her Keith engagements. Miss Burkhart reported for duty on the day her engagement was to have commenced, but of course could not appear. She immediately began suit for \$1,500, and settled the case out of court, as already stated, for \$1,000. She has had a nice long vacation, and has been paid for resting.

WILSON AND CLEVELAND JOIN HANDS.

George Wilson and W. S. Cleveland have formed a partnership and will manage a big minstrel enterprise next season. According to their preliminary announcement their joining hands is "the strangest thing that ever happened since the dove brought the olive branch to Noah." The combined forces will include George Wilson, Billy Emerson, Juan Caicedo, E. M. Hall, the Troubadour Four, Keno and Welch, Marion and Pearl, Berry and Hughes, Hi Tom Ward, besides fifteen vocalists, sixteen dancers and thirty-five musicians.

JOSEPHINE GASSMAN WILL REST.

Josephine Gassman, whose comic specialty has been one of the most pleasing features of the year, will close her forty weeks' season at Electric Park, Baltimore, on July 11. She will rest for a few weeks in the mountains of Virginia, and will resume work on Aug. 14, on the Orpheum circuit. Her visit to the Coast will enable her to visit her mother, who lives in San Francisco.

ANOTHER NEW SKETCH.

Edouard José, who came over here with Van Biene, and remained to make a decided hit in The Ballet Girl, made his vaudeville debut at the Pleasure Palace on Sunday last in a new comedy sketch. Grace George, the pretty and talented ingenue, was a co-star with Mr. José in this venture. Both performers are clever, and they ought to do well in the continuous.

E. F. ALBEE TO RESIDE HERE.

E. F. Albee, general manager of B. F. Keith's amusement enterprises, will come to New York to reside permanently early in the Fall. He has closed his residence in Boston, and after the Summer holidays will locate somewhere uptown. He is up to his eyes in work now, superintending the improvements to the Keith house in Providence, R. I.

CIRCUS IN A STORM.

A terrible storm swept over Sioux City, Iowa, Saturday night, June 25, and did a great deal of damage to Forepaugh's circus, which was exhibiting there. The main tent was torn to strips, and it is reported that twelve people were killed and over one hundred injured. The storm broke about 10 P.M. and lasted for fifteen minutes.

PAIN'S FIREWORKS POSTPONED.

The Battle of Manila, Pain's spectacle, which was to have been produced at Manhattan Beach on Saturday evening last, was postponed until this (Tuesday) evening on account of the damage done to the scenery by the severe storm of Saturday afternoon.

VAUDEVILLE JOTTINGS.

A typographical error in last week's MIRROR made it appear that Cole and Johnson had dissolved partnership. It should have read Cole and Johnson, who are "not the same" as the celebrated colored comedians, Cole and Johnson, who are the best of friends and have no intention of separating. They are making elaborate preparations for next season and will add several novel features to their production.

The vaudeville performers at Bergen Beach this week are Lottie West Symonds, Fred Roberts, Kline and Clifton, Mabel Marilyn, Farley and Cameron, Williamson and Stone, Harry Chapin, Girard, Carlton and Girard, and Jessie Montgomery.

McWatters and Towne, who appeared recently at Proctor's, are at Keith's Boston house this week. The songs introduced by them were written by Mr. McWatters, while "Alabama Lady" has been accepted by a well-known New York publisher.

"Pony" Moore has been very ill at his home in England.

Al. Leech and the Three Rosbands have scored an immense hit on the Orpheum circuit and have booked a return date. They jumped direct from the Pacific to the Atlantic coast to begin a return engagement on the Keith circuit.

Owen Ferree has engaged the following people for this week at Kinesland's Casino, Rockaway: Marion and Pearl, Flomie Hughes, J. T. McEnany, Eddie Sisters, Edmund S. Norton, Lottie Hyde, DeGamo, Showalter and Vane, and Ada Wolcott.

Joseph F. Healy, the popular young baritone, late of Dan McCarthy's co., has re-entered the vaudeville field and is making a big hit with his illustrated songs. His latest successes are "Break the News to Mother," "I Want to be a Soldier, Pa," and "Fight for Uncle Sam." He has just closed a contract with a prominent park near this city for the entire Summer.

A recent issue of the London Stage contained the following: "It is pleasant to notice that the New York DRAMATIC MIRROR, inspired by many American performers who have appeared at the Palace here, which, by the bye, seems to be their favorite field, pays a well-merited compliment to Mr. Charles Morton for his generous and courteous treatment of his artists."

Seth C. Hawley, Louis Wassell, Helen Henry and Frances Di Maria, recent graduates of the Stanhope-Wheatcroft Dramatic School, are supporting Frederick Warde in a scene from Julius Caesar at Proctor's this week.

Mrs. Al. Stinson (of Stinson and Merton) sailed for Newcastle, England, on June 18 on the Campania to visit her sister, who is very ill. Numerous friends were on the pier to wish her bon voyage. She was presented with a beautiful silk American flag and several handsome bouquets by the Smart Sisters, Mollie Thompson, and Marguerite Newton. Mr. Stinson will remain in New York until his wife returns. They open with Weber and Fields' own co.

Barnes and Simon are busy rehearsing a new act, written for them by Charles Horwitz. The title of the skit is Her Ideal Actor and it promises to be a hit. Mr. Horwitz is busy writing for several other prominent stars.

Albert Chevalier gave a matinee on June 22 at the Palace, London, and is to give another at the

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same place on June 29. He has not been in London for several seasons and even now makes only occasional appearances there.

Ida Fuller sends *The Mirror* an illuminated post card from Lucerne, Switzerland, where she is resting. She states that she has contracts covering a tour of Europe lasting over a year.

Hornitz and Bowers will be seen next season in a travesty on *The Heart of Maryland* and a comedietta called *The Whole Thing*. They will also present their travesty on *Camille*.

William Randall, an old-time English vanderbilf performer, died recently in London.

A trio of bicyclists now appearing in London call themselves Lotto, Lilo and Otto.

Justice Moore, of the Third Municipal Court of this city, rendered judgment for \$464 in favor of the Levellers against William J. Andrews, of Burke and Andrews. The claim was for salary due the Levellers while with a circus under the management of Mr. Andrews. The latter contended on the trial that he was only in the employ of his father, who should have been sued. The Levellers were represented by Attorney M. Strausman.

Millie Olive, the American juggler, has just finished a successful engagement at Shea's Garden Theatre, Buffalo, and has opened on the Burke circuit at Cedar Point, Sandusky, O., for six weeks.

Harry Crandall came in to New York from the sand waves of Bergen Beach for a day last week. He has made quite a hit as the Dutch policeman in *The Cash Girl*.

Silson and Emerson, who are in the bill at Pastor's this week, have recently returned from Orrin Brothers' Circus in Mexico.

Barr and Evans were very successful last week at Mount Vernon, O. They have been very successful at the Summer parks and have booked return dates all along the line.

Mr. and Mrs. J. Royer West (Alice Montague) have come to St. James, L. I., for the Summer. They will rest until the early Fall, when they will put on an entirely new act now being written for them by a prominent author.

Ben R. Harvey is back again at Pastor's. He was there two weeks ago and secured a quick return date by making a big hit.

The Two Bess (Harry and Flora Blake), who have been abroad for several years, are fully booked for 1898. They have a few weeks open in 1899 and 1900, and have contracts extending into 1902.

Mudge and Morton have been making a big hit on the Keith Circuit. They are at the Philadelphia stage this week, and will later play a few park dates. Next season they will be with one of the leading combinations.

Weber and Fields subscriber \$500 for one gallery seat at the Hammerstein testimonial. As they are playing in Chicago this week they will not be able to see the performance, so the seat will be resold at a reduction of 40% per cent.

The battle pictures on the Edison war-graph shown last week at Proctor's two theatres, while not relating to incidents of the Cuban war, were nevertheless very interesting.

Georgia Gardner intends resting at her cottage on the St. Lawrence, near Ogdensburg, until rehearsals commence for Weber and Fields' Concerts co., with which Miss Gardner has signed to take the part originated by Mabel Fenton. At the conclusion of her engagement with Weber and Fields, Miss Gardner will probably return to the legitimate stage, having received a flattering offer to play leading parts in a co. opening in England in the Fall of 1898.

Clara Throp has received an offer from a prominent London hall, and she may return to the other side in August.

Louise Muller is with Clayton White and Gertrude Mansfield, now playing at Proctor's.

Florence Bindley will return to the Palace, London, in May, 1898, for twelve weeks. After that she will visit the provinces, and will then tour the continent, playing Paris, Berlin, Hamburg, Cologne, Leipzig, St. Petersburg and Munich, spending from four to eight weeks in each city. Her contracted time in Europe extends to May, 1901.

J. H. Stoddart is said to be highly pleased over the success of his venture in vaudeville.

George H. Adams opened at Fairbank Park, Indianapolis, on June 20. He writes that the park is very pretty and that the business is very large. His daughters Tonita and Lily, are making a big hit with the song called "We'll All Be with You, Uncle Sam."

An entertainment was given at the Opera House, Tampa, Fla., recently, in which C. Garvin Gilman, Walter Kipke, Kate Cornell, and others took part. The music was furnished by the Second Illinois Regiment Band. A number of soldiers attended.

Zoe Mathews, Max Millian, Venita, Alma Howard, Ren Shields, Ed Marsh, and Kinzo have sent a letter to *The Mirror* in which they claim that Harry Pierrot, late manager of Bellevue Garden, St. Louis, left the place without providing them with the means of returning to their homes or to the places where they were booked.

John Stones, thirty years of age, employed as manager of the Abbey Music Hall, on Eighth Avenue, died in Bellevue Hospital on June 23. He is the fourth manager of this hall who has met with an unusual death.

Al Neuman sailed for Paris last week. His operetta, *An Bain*, will be put on at the Empire, London, shortly.

Frank Herbert has secured a new partner and they will do the old Caron and Herbert act. Herbert will do the clowning.

Ernest Hogan, author of "All Coons Look Alike," is producing a new sketch at the Casino roof-garden this week, called *The Origin of the Cake-Walk*. The libretto is by Paul Lawrence Dunbar, the negro poet, and the music is by Will Marion.

There was a small fire behind the scenes at Tony Pastor's on Wednesday afternoon last. It was put out immediately, and the audience knew nothing of their danger.

George Caro's funeral will take place from his brother's place of business, 225 East 16th Street, on Wednesday afternoon at 2 o'clock.

Hammerstein's Olympia will be offered for sale under foreclosure to-day, by Auctioneer Peter F. Meyer. The total amount due is about \$667,000.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—There seems to be plenty of vaudeville in Chicago this season. The most novel performance I have seen in Chicago was that given at the Chutes Park. In making the rounds I stopped to see genial E. P. Simpson, who manages the Chutes and the Academy, and while I knew he was a man of original ideas, his latest scheme of offering vaudeville at the Chutes struck me as being both attractive and novel. In the centre of the lake he has built a stage about 25 feet square and upon this the acts are presented. The orchestra plays in a rowboat on one side of the stage and the performers are rowed from the shore dressing-rooms. There is no covering over the stage and the performance is given out of doors sure enough. True, on windy days (and Chicago has many) the soubrettes have difficulty in keeping their wigs on, and it is funny to watch the change artists make up in full view of the audience, but there is something about the en-

tertainment that is positively refreshing. Those who appeared on the mid-lake stage were Moore and Gilmore, in a truly wonderful aerial act; Peek and Peck, dancers; Elmer Jerome, vocalist; Kamochi and Little Tom, Radio; Thomas Sumner, and others. Weidlon's Band is a pleasing feature, and, all in all, Manager Simpson has a great amusement resort.

Burns' Theatre always has a good attraction and this week is no exception to the rule. The good old biograph is a prime favorite and the new views are making a hit. The stock co. is seen in Davy Crockett. The vaudeville list includes Lizzie B. Raymond, who seems to be quite a favorite here; William Wisdom and his quartette, who sing pleasantly. Dixon, Bowers and Dixon have not been seen here for some time and anything new in the vaudeville line is most welcome; the trio made a big hit. Hopkins' Theatre is cool and is one of the most comfortable indoor resorts in Chicago.

Chicago Opera House: An excellent programme is the offering, headed by William Devore, who makes his initial bow in vaudeville in this city. His original poems and sayings were enjoyable. Others who entertained were Purcell and Maynard, Al W. Maddox, Glass Brothers, Knox Wilson, Powers and Theobald, John Pomeroy, Carter De Haven and Boney Mar. Mary Arniota, Lucy Holman-Hinchcliffe, Crimmins and Gore, Dooley and Fenbrook, and Leonidas' dogs and cats.

At the Masonic Temple Roof-Garden Lew Dockstader is in the second week of a successful engagement which closes his career in vaudeville. He is a delightfully original entertainer and his admirers look forward to September, when the Princess and Dockstader co. plays Chicago. Associated with Mr. Dockstader were Lillie Western, Mayme Gehring, La Petite Lund, Bertie Fowler, Satsuma, and those clever black-face entertainers, McIntyre and Heath. Some views were fairly interesting.

Ferris Wheel Park: The business is good at this place, but like some of the other vaudeville resorts there is a lack of anything new. Oh! if some good, kind manager would only spend a little money for something novel! Week in and out the same acts are presented until the amusement seeker is in doubt where to go. Matthews and Harris head the bill, and specialties follow by Fields and Salina, Moon and Madame Passport, Roberts and Donets, Moon, Ashton, Three Constantine Sisters, Gilbert Gildard, Michel Hunter, and Devaney and Allen.

The usual burlesque show is seen at Sam T. Jack's Opera House, and Karina remains the star of the bill.

This is the last week of the Weber and Fields co. The engagement has been a wonder. George S. Wood will manage Paul's fireworks spectacle, which opens July 2. A host of vaudeville acts have been engaged.

BOSTON, MASS.—It was only a few weeks ago that Edwin Milton Royle and Seeline Fetter were here at Keith's and made such a success with the condensed version of Captain Impudence, and here they are again back for a return engagement with the same piece, supported by Mabel Dupont and John W. Thompson. This week, too, there is another dramatic attraction in the bill this week in Robert Downing, who gives the arena scene from *The Gladiator* for his second and last week. The other attractions are the Four Emperors of Music, Tony Wilson and down, the Dillon Brothers, Billy Carter, biography, Leinenweber's Orchestra, Dan and Jessie Kelly in a sketch by John J. McNally, Fred Niblo, McNish and Cain, Bertha Dorian, McWatters and Tyson, Gus Garth, Forbes and Quinn, Lawrence Orane, the Fitzgibbon Brothers, and Professor Gies' steeplechase. One of the novelties of the week is a clever variation of the song sheet idea. The scene represents a big bouquet of flowers, in each of which appears the head of a lovely girl. The vase opens to permit Miss Paulette (formerly Baby Lou) to step forth and lead the refrain.

Among the vaudeville attractions at Austin and Stone's this week are Al and Mamie Anderson, the Boston City Quartette, the Tanaka Family, Boudin and Griffin, Eddie Aldro, Burke and Thompson, Gladney and Howe, Dodd's dog, Frank Russell, Davis and Buckland, the Sisters Reed, Burns and White and Professor Rodney.

The Marie Sage Burlesquers are the attraction at the Lyceum this week. Among those who figure in the olio are the Three Herbert Brothers, Murray and McCoy, Watson and Waltmann, Tom Ripley, and Crowley and Foley.

The Fecale Brothers, at the Nickelodeon, continue in popularity.

There promises to be a lively competition in the matter of Summer vaudeville in Boston. The license for the music hall and beer garden in the old Public Library Building, which has been rechristened Sans Souci, has been issued and the alterations of the interior are now going on, which would seem to indicate that the police commissioners do not pay much attention to the protests which have been made. New staircases will run to the concert hall (old Bates Hall) and to the balconies, and the central staircase will be removed, so as to floor over the open space. Partitions will be removed, leaving an immense concert hall. The stage will be enlarged and fully equipped. The seats will be of the special kind used in the London music hall, the back of each having a shelf for the serving of drinks. There will be a number of boxes seating four around a table, and the remainder of the floor will be covered with tables. The entertainment will consist of an orchestral concert, led by Louis Baer, with vaudeville numbers in alternation. But before Sans Souci can be ready for operation a similar style of entertainment will be introduced at Music Hall, where the Pop concerts are now in their last week. Beginning July 9 a series of popular entertainments will begin. The First Regiment Band will give the music, and there will be vaudeville acts, light operatic production, piano music, shadowgraphs, etc. Army rations and other things will be served at the tables, the announcement notably stated.

In the matter of out of door parks there will be the same rivalry. Norcombes Park, the first of the railroad inns near Boston, is in full swing, and it has a rival in Westwood Park, just opened, and it is now announced that the Point of Pines will enter the ring, beginning July 2, giving free entertainments of the same style.

The number of players from the Symphony Orchestra to appear at Keith's this Summer will be largely increased.

The Supreme Judicial Court last week dismissed the application of N. P. Hansen et al. for a rehearing in the case of W. F. Keith, who it was claimed, had built the new Tremont Street entrance to his theatre beyond the former front. The court had in May sustained a previous decision of Judge Allen in the matter denying the petitioner's application for a restraining order, and this latest judgment disposed of the matter. The petitioner's counsel contended that the full bench had erred in its decision.

JAY BENTON.

CLEVELAND, O.—Manager Fay, of the New Theatre at Euclid Beach Park, is putting on some first-class attractions, and there is no doubt that the entertainment will prove a great drawing card for this popular Summer resort by the lake. For week of 27 the following short list of artists will be in the bill: McPherson and Hill athletes; Carr and Towner in Sixteen Minutes at Tampa; Jim, Burle and McDonald acrobatic comedians; Eugene A. Neider, triple bicyclist; Armstrong Brothers, the Three Melrose Brothers, acrobats; O'Rourke and Burnette, dancing duo, and Viola and Mamie Abbott, the wonderfull local children dancers. WILLIAM CRASTON.

SAN FRANCISCO, CAL.—An attractive bill at the Orpheum June 13-19 has drawn good houses. Fannie Wentworth, the English character vocalist and pianiste, is, perhaps, the most successful of the new comers. Her act is a novel one and wins her applause and recalls nightly. Carlion and Clark are greeted with laughter, and the Sa Vans, comedy acrobats, do clever work. The success of Ezra Kendall is remarkable and the audience never seems to tire of him. This is his third week and he is as

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popular as ever. Al Leach and the Three Rosebuds, Willis and Loretto, Katie Rooney, the Musical Johnstons, and Albertus and Bernards add to the bill, and all with the exception of the Musical Johnstone will be retained another week. New additions will be the Fox Cohens, who play a return engagement, and Tim Murphy and co. The Judges, famous acrobats, will also be new comers. Katie Rooney will star next season in *The Girl from Ireland*, with Sam J. Ryan as principal support. After a successful engagement of four weeks at the Frederickburg in Portland, the Waterman Sisters have been re-engaged for two weeks. The Portlanders speak very highly of these talented artists.

OMAHA, NEB.—The Trocadero started on its second week's term June 21 under most favorable conditions, and all that is needed to fill this bright little house is favorable weather. The Wilson Family, Jessie Phillips, La Petite Adelaide, Edna Collins, Caroline Crawford, Lillian Western, Carrie Ester, and Sam, Kittie, and Clara Morton give a very enjoyable performance. At Worth's Summer Garden the specialties are given by Mabel Calhoun, Hattie and Mae Carmontelle, Hedrichs and Prescott, and Agnes Atherton. At the Bijou J. D. Henry, manager; Lynwood and Edna and Edith Wilma are the leading features. At the Park Theatre Hash Ash's Oriental dancers are attracting fair audiences. Business at the Nebraska Music Hall continues good and the work of Pierrot Bros. is praiseworthy. Jake Weil's Royal Music Hall is getting its full share of vaudeville patronage. The animals at the Bagelback show continue to furnish excitement every day or two. Fred Lewis, one of the lion tanners, came out second best in a scrap with Nero a few days since and nearly lost the sight of his right eye.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): For week of 19 Manager Burke has the Randolph, Bud Snyder, Elvira Francelli and Tom Lewis, Fred Hallen and Mollie Fuller, Gruet, Beers and Grust, the Casino Comedy Four, and Emma Cotterly. Special mention should be made of the Randolph, Gruet, Beers and Grust, and Francelli and Lewis, who were given an ovation. Tom Lewis is a Columbus boy and his many friends here were glad to hear his splendid voice again. Mollie Fuller was compelled to miss several performances on account of throat trouble, but is now able to appear. Underlined for week of 26: Harding and Ah Sid, Mills, Olive, the Lavelles, Barr and Evans, Annie Whitney, Arthur Rigby, Carmencilli and Lucille. Thursday, 23, is Elsie's Day.

LOS ANGELES, CAL.—Orpheum (J. R. Rosenthal, manager): Opera and tragedy never touched 'em at this house. Big business ruled during the week 13-19. Harry Allister was warmly received in clever impersonations of famous men. Falke and Semper made a big hit with their musical act, it being the best of the kind seen here, the latter being not only an artist musically, but a very clever comedian. Professor Leonidas and his trained animals gave a wonderful performance. Of the stay overs Carroll Johnson in a gorgeous red, white and blue suit was "wahm" to the boiling point. Isabelle Urquhart appeared in a breezy sketch, and Kerner's art visions were new and pleasing. Fresh troops: Ezra Kendall, Miss Pilar-Morin, the Lamont Family, and the Musical Johnstons.

DAYTON, O.—Fairview Park (Wm. J. Donnelly, manager): The Casino was reopened 14 after two weeks' darkness, having undergone several changes for its betterment. The stage has been enlarged and new and appropriate scenery has been added. The elevated floor has added to the seating capacity, and new opera chairs make it very comfortable. It is the aim of the management to cater to the better class, and only high-class vaudeville artists will appear. The bill for the week beginning 19 includes Rosalie, Alf Grant, Gertrude Baynes, Titania, Marie Heath, and Diana, mirror queen. Excellent business marked the opening, with every prospect of a continuance. Specialties were all of a pleasing kind and received liberal applause.

TOLEDO, O.—Casino (Frank Burt, manager): Week closing 25, Armstrong Brothers, Little Elsie Fisher, a wee tot about five years of age, and

the principal attraction. Her act has not seemed to startle the patrons particularly. A strong vanderbilt bill in addition furnishes a first-class entertainment. McAvoy and May are doing their old whirlwind act and have been kept on the stage over thirty minutes at each performance. Berry and Hughes are making a big hit. Their comedy is far above the average.

ATHENS, GA.—Park Theatre (H. J. Rowe, manager): The season at this house opened 21, with Billy Collins, W. McKay, Cam Bailey, Allie Collins, Ethel Haywood, Amy Lawrence, and Frank Collins. The musical number by Collins and Collins was excellent, but balance of performance poor. Very large audience; standing room crowded.

BANGOR, ME.—Riverside Park, Hampden (F. A. Owen, manager): The Mexican Troubadours, Roppe, and Dunne and Langley opened 20 for week and were pleasantly received by good audiences. This enterprise is an assured success, with increasing attendance as the weather grows warmer. Week June 27-28 the Trans Oceanic Stars will be the attraction.

SARATOGA, N. Y.—Palm Garden (D. H. Buckley, proprietor): Opened 21 with Billy and Minnie Williams, Laura Wybal, Lillian Dean, Katie Randolph, and Alex Cameron, who is the hustling business-manager of the Garden. Business good and the proprietors are sure that this is what Saratoga has long needed.

SANDUSKY, O.—Cedar Point (G. A. Beckling, manager): The following excellent bill was presented week of 10: Miss Olive, Bert Wessner, Alice Raymond, and John Kukamp, and Harding and Ah Said. Week of 20: Gertrude Haynes, Edward F. Heynard, Mario Heath, and others.

AKRON, O.—Lakeside Casino (Harry A. Hawn, manager): The Goldsmith Sisters, Hadji Lessik, Collins and Ray, the Trocadero Quartette, and Edward F. Reynard 19-25. The quartette was very fine; rest of programme fair. The Casino is packed nightly, and every one is well pleased.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Akimoto's Japs and the De Veaux closed week of 13 to good business. Howard and Bland, J. R. Hart, John A. West, and O'Brien and Collins opened week of 20 to fair audience. Next week, the Seven Birds and others.

HAMILTON, O.—Lindenwald Park (Thomas Smith, manager): Bill for week 20-23 is an exceptionally strong one and large crowds have been in attendance. Frey and Allen, Miss Zalloy, Warren and Howard, Anderson and Parker, May Wentworth, and Foster and Willows are in the co.

KINGSTON, ONT.—Lake Ontario Park (A. Lesser, manager): Opened for season 15 to big business with a good vaudeville bill, including Besse Gilbert, the Three Barbelles, Sesbury and Harmon, Shepard, Moorella, Killo, and Chaput. Every performer gave satisfaction.

MUSKEGON, MICH.—Lake Michigan Park Theatre (Fred L. Reynolds, manager): Bonnie Little, Rose Winchester, and Roosie and Lee week June 20-25. Light attendance on account cool weather. Hadley and Hart, Hopper and Starr, and Ford and Davenport 27-2. The Winchesters and John H. Mack July 4-9.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The second week of the summer season opened 20 to fair business. The co. included Dean and Jose, Marie Rogers, Williams and Rogers, Swanson Sisters, and Miss Ordair. A co. calling themselves the Broadway Burlesques stranded here 18.

OURAY, COLO.—Gold Belt Theatre (Ed Kelly, manager): This house opened 18. Business fair. The following p. opie will remain week 21: Kelly and Bertha, Robert Deming, J. N. Griffith, Fern Berhard, and Pearl Darrow.

PIQUA, O.—Midway Park (Bert St. John, manager): Week of 19-25 opened with Carter, Mona, Faurette, Bert St. John, Whiting Sisters, Sadie Goodwin, and Edison's war pictures. Very fair show to poor business on account of cool weather.

FORT WAYNE, IND.—Robinson Park Theatre (Louis Heilbronner, manager): Week 19: John D. Gilbert, Fiss and Quig, McCleod and McEvile, and Morris and Rosella. Week 21: James A. Heiley and May Templeton, Hays and Esterbrook, and Hill and Edmonds.

LIMA, O.—Hoover's Park, a pleasure resort near the city, opens June 22 with the Harbecs, the Lawsons, May and S. J. Roberts, Beth Summerville, Jack Spaulding, George Harris, Cyril Norman, and Lawrence Gililand.

SAGINAW, MICH.—Riverside Park Casino (J. McCarthy, manager): Vaudeville 18-19 drew enormous crowds. Week 20-25, Belf and Moran, O'Rourke and Burnett, Carr and Touree, and George Austin.

ROCKFORD, ILL.—Barlow Park Theatre (Billy Link, manager): With warmer weather business increases. Murphy and Hall, Meadowlark Orchestra, and Castalast and Hall proved drawing cards week 20-26.

TERRE HAUTE, IND.—Casino (Isaac Monk, manager): The Mackay Opera co. in Said Pasha and Olivette 19-25 to good business.

VAUDEVILLE PERFORMERS' DATES.

Adams, George H.—Fair View Park, Dayton, O., June 25-July 2.
Atherton, Alice—Casino Roof, N. Y., June 12-July 2.
Andersons, The—Austin and Stone's, Boston, June 20-July 2.
Armstrong Brothers—Euclid Beach Park, Cleveland, June 22-July 2.
Abt, Viola and Mamie—Euclid Beach Park, Cleveland, June 22-July 2.
Albro, Rosie—Austin and Stone's, Boston, June 27-July 2.
Arniotis, Mary—Chicago Opera House, June 27-July 2.
Bogert and O'Brien—Creighton, Omaha, June 28-July 2.
Bennett, Laura—Riverside Park, Saginaw, Mich., June 28-July 2.
Burke and Andrus—Proctor's, N. Y., June 27-July 2.
Burke and Evans—Minerva Park, Columbus, June 26-July 2.
Britten, Edwin—Palace, N. Y., June 26-July 2.
Carmichael, The—Pastor's, N. Y., June 27-July 2.
Bruno, Christopher—Casino Roof, N. Y., June 27-July 2.
Boulden and Griffin—Austin and Stone's, Boston, June 27-July 2.
Boston City Quartette—Austin and Stone's, Boston, June 27-July 2.
Brown, Harrison and Brown—Manion Park, St. Louis, June 27-July 2.
Baker, Pete—Koerner's Park, St. Louis, June 27-July 2.
Cook and Cook—The Klondike, St. Louis, June 27-July 2.
Carter and Ross—Chicago Opera House, June 27-July 2.
Cummins and Gore—Chicago Opera House, June 27-July 2.
Cox, Emma—Sam T. Jack's, N. Y., June 6-July 2.
Chammon, She's—Buffalo, N. Y., June 20-July 2.
Carlton and Clark—Orpheum, San Francisco, June 19-July 9, Hopkins, St. Louis, 17-23.
Coulson Sisters—Keith's, N. Y., June 27-July 2.
Cummings and Wolfe—Romana, Grand Rapids, Mich., June 27-July 2.
Carter, Billy—Keith's, Boston, June 27-July 2.
Clifford and Huth—Lagoon, Cincinnati, O., June 27-July 2.
Clark, Bonie—Keith's, Boston, June 20-July 2.
Carmencilli and Lucille—Minerva Park, Columbus, June 26-July 2.
Campbell and Beard—Broad Street Park, Richmond, Va., June 21-July 2.
Carr and Touree—Euclid Beach Park, Cleveland, June 27-July 2.
Cook and Sonora—Palace, N. Y., June 27-July 2.
Collins and Collins—Pastor's, N. Y., June 27-July 2.
Chapin, Happy—Bergen Beach, L. I., June 22-July 2.
Crane Lawrence—Keith's, Boston, June 27-July 2.
Caicedo—Electric Park, Baltimore, June 27-July 2.
Campbell and Caulfield—Keith's, N. Y., June 27-July 2.
Colton, F.—Chester Park, Cincinnati, June 27-July 2.
Cain and Loreno—Ludlow Lagoon, Cincinnati, June 27-July 2.
Chester, George—The Klondike, St. Louis, June 27-July 2.
Dean and Jose—Pastor's, N. Y., June 27-July 2.
Dodd, Professor—Austin and Stone's, Boston, June 27-July 2.
Dupont, Mamie—Keith's, Boston, June 27-July 2.
Drawee and Greville—Electric Park, Baltimore, June 27-July 2.

Dorian, Bertha—Keith's, Boston, June 27-July 2.
Dulyn, Bernard—Ludlow Lagoon, Cincinnati, June 27-July 2.
Dixon, Bowers and Dixon—Hopkins', Chicago, June 27-July 2.
Devereux, William—Chicago Opera House, June 27-July 2.
Doran, Carter, and Bonnie Male—Chicago Opera House, June 27-July 2.
Dooly and Tenbrook—Chicago Opera House, June 27-July 2.
Dule, Musical—Koster and Bial's, N. Y., June 27-July 2.
Du Witt, Josie—Casino Roof, N. Y., June 18-July 2.
Diana—Euclid Beach Casino, Cleveland, July 9-10.
Downing, Robert—Keith's, Boston, June 29-July 2.
Dockader, Lew—Masonic Roof, Chicago, June 29-July 2.
Dillon Brothers—Keith's, Boston, June 27-July 2.
Dermody—Keith's, N. Y., June 27-July 2.
Desnoe Brothers—Ludlow Lagoon, Cincinnati, June 27-July 2.
Esher Sisters—The Klondike, St. Louis, June 27-July 2.
Eldridge, Press—Koerner's Park, St. Louis, June 27-July 2.
Exier, Carrie—Masonic Roof, Chicago, June 26-July 2.
Eldorado—The Austin and Stone's, Boston, June 27-July 2.
Emperors of Music—Keith's, Boston, June 27-July 2.
Ellsworths, The—The Klondike, St. Louis, June 27-July 2.
Flynn, James—Chester Park, Cincinnati, June 27-July 2.
Falk, Ella—Keith's, N. Y., June 27-July 2.
Fraser, Los Carros—Electric Park, Baltimore, June 27-July 2.
Farrell and Stark—Broad Street Park, Richmond, Va., June 26-July 2.
Fields and Lewis—Palace, N. Y., June 26-July 2.
Falkowski—Palace, N. Y., June 27-July 2.
Freeze Brothers—Pastor's, N. Y., June 25-July 2.
Ford Brothers—Pastor's, N. Y., June 27-July 2.
Furley and Cameron—Bergen Beach, L. I., June 27-July 2.
Fetter, Selena—Keith's, Boston, June 27-July 2.
Forbes and Quinn—Keith's, Boston, June 27-July 2.
Fitzgibbons Brothers—Keith's, Boston, June 27-July 2.
Frencelli and Lewis—Torre Haute, Ind., June 26-July 2.
French, Edwin—Casino Roof, N. Y., June 18-July 2.
Ford and De Verne—Lake Michigan Park Theatre, Muskegon, Mich., June 27-July 2.
Gardiner and Gilmore—Manion Park, St. Louis, June 27-July 2.
Gassman, Josephine—Pleasure Palace, N. Y., June 27-July 2.
Gladney and Howe—Austin and Stone's, Boston, June 29-July 2.
Gallardo—Forest Park Highlands, St. Louis, June 27-July 2.
Genaro and Bailey—Pastor's, N. Y., June 27-July 2.
Girard, Carlton and Girard—Bergen Beach, L. I., June 27-July 2.
Givens, The—Keith's, N. Y., June 27-July 2.
Gloss Brothers—Chicago Opera House, June 27-July 2.
Gruhn, Maymt—Masonic Roof, Chicago, June 27-July 2.
Gurdiner, Charles—Koerner's Park, St. Louis, June 27-July 2.
Reilly and Templeton—Robison Park, Ft. Wayne, June 28-July 2.
Roberts, Fred—Bergen Beach, L. I., June 27-July 2.
Reed Sisters—Austin and Stone's, Boston, June 27-July 2.
Polk and Collins—Masonic Roof, Chicago, June 27-July 2.
Pomeroy, Iola—Chicago Opera House, June 27-July 2.
Panzler Trio—Pastor's, N. Y., June 27-July 2.
Peek and Peck—Chutes, Chicago, June 27-July 2.
Purcell and Maynard—Chicago Opera House, June 27-July 2.
Palmer, Kitty—Sam T. Jack's, N. Y., June 27-July 2.
Reynard, Edward F.—Cedar Point, Sandusky, June 26-July 2.
Reilly and Templeton—Robison Park, Ft. Wayne, June 28-July 2.
Gaoerloff—The Klondike, St. Louis, June 27-July 2.
Gloss, The—Keith's, N. Y., June 27-July 2.
Heath, Marie—Cedar Point, Sandusky, O., June 26-July 2.
Hawthorne, Nellie—Casino Roof, N. Y., June 26-July 2.
Heath, Marie—Cedar Point, Sandusky, O., June 26-July 2.
Hays and Esterbrook—Robison Park, Ft. Wayne, June 26-July 2.
Hill and Edmonds—Robison Park, Ft. Wayne, June 26-July 2.
Holian and Yost—Palace, N. Y., June 26-July 2.
Harney, Ben R.—Pastor's, N. Y., June 27-July 2.
Honey, George—Casino Roof, N. Y., June 27-July 2.
Hurdy, Blind—Austin and Stone's, Boston, June 27-July 2.
Hinchcliffe, Lucy Holman—Chicago Opera House, June 27-July 2.
Stoddart, H. H.—Palace, N. Y., June 26-July 2.
Sharp and Flatt—Manion Park, St. Louis, June 27-July 2.
Sweet, Charles R.—Keith's, N. Y., June 27-July 2.
Talbot, Walter J.—Keith's, N. Y., June 27-July 2.
Troja—Sam T. Jack's, N. Y., June 27-July 2.
Tuscan, Helene—Casino Roof, N. Y., June 27-July 2.
Trenaman, Lydia—Pastor's, N. Y., June 27-July 2.
Tunakas, The—Austin and Stone's, Boston, June 27-July 2.
Kamochi—Chutes, Chicago, June 27-July 2.
Kusell, Jules—Chicago Opera House, June 27-July 2.
Kelly, Daniel and Jessie—Keith's, Boston, June 26-July 2.
Karina—Sam T. Jack's, N. Y., indefinite.
Lowery and Francis—Broad Street Park, Richmond, Va., June 26-July 2.
Hays and Esterbrook—Robison Park, Ft. Wayne, June 26-July 2.
Hill and Edmonds—Robison Park, Ft. Wayne, June 26-July 2.
Burke and McDonald—Euclid Beach Park, Cleveland, June 26-July 2.
Hadley and Hart—Lake Michigan Park Theatre, Muskegon, Mich., June 27-July 2.
Hopper and Star—Lake Michigan Park Theatre, Muskegon, Mich., June 27-July 2.
Hawthorne, Nellie—Casino Roof, N. Y., June 26-July 2.
Heath, Marie—Cedar Point, Sandusky, O., June 26-July 2.
Hays and Esterbrook—Robison Park, Ft. Wayne, June 26-July 2.
Hill and Edmonds—Robison Park, Ft. Wayne, June 26-July 2.
Holian and Yost—Palace, N. Y., June 26-July 2.
Jackson and Amorita—Casino Roof, N. Y., June 27-July 2.
Jerome, Ellen—Chutes, Chicago, June 27-July 2.
Klein and Clifton—Bergen Beach, L. I., June 27-July 2.
Kamochi—Chutes, Chicago, June 27-July 2.
Kusell, Jules—Chicago Opera House, June 27-July 2.
Kurtis, Daniel and Jessie—Keith's, Boston, June 26-July 2.
Lotte and Bonnie—Ithaca, N. Y., July 4-9.
Lotto and Dello—Pastor's, N. Y., June 27-July 2.
Lafayette—Casino Roof, N. Y., June 27-July 2.
Leech, Al., and Three Rosebuds—Keith's, N. Y., June 26-July 2.
Lane, Bebbie—Chutes Park, Cincinnati, June 27-July 2.
Lurra, La Petite—Ludlow Lagoon, Cincinnati, June 27-July 2.
Louis and Ernest—Manion Park, St. Louis, June 27-July 2.
Leonidas, Professor—Chicago Opera House, June 27-July 2.
Lorenz and Allen—Forest Park Highlands, June 27-July 2.
Langdon—Koerner's Park, St. Louis, June 27-July 2.
Lovenberg, The—Keith's, Boston, June 13-July 2.
Lavelle, The—Minerva Park, Columbus, June 27-July 2.
McNish and Cain—Keith's, Boston, June 27-July 2.
Melville, George—Pastor's, N. Y., June 27-July 2.
Masons, The—River View Park, Baltimore, June 27-July 2.
Matthews and Morton—Keith's, Phila., June 21-July 2.
Matthews and Harris—Ferris Wheel Park, Chicago, June 20-July 2.
Meadow, The—Euclid Beach Park, Cleveland, June 21-July 2.
Metcalf, Mabel—Bergen Beach, L. I., June 27-July 2.
Montgomery, Bebbie—Bergen Beach, L. I., June 27-July 2.
Moore, Eugene—Keith's, Boston, June 26-July 2.
McPhee and Hill—Euclid Beach Park, Cleveland, June 26-July 2.
Murray, Edith—Pastor's, N. Y., June 27-July 2.
Mulrey and Inman—Pastor's, N. Y., June 27-July 2.
Macklin, Mabel—Bergen Beach, L. I., June 27-July 2.
Montgomery, Bebbie—Bergen Beach, L. I., June 27-July 2.
Miller, Luella—River View Park, Baltimore, June 27-July 2.
Moore, Eddie—Morrison Park, St. Louis, June 27-July 2.
Moore and Gilmore—Chutes, Chicago, June 27-July 2.
Nader, Eugenia—Keith's, Boston, June 26-July 2.
Nelson, Glimmeretti and Demonic—Broad Street Park, Richmond, Va., June 26-July 2.
Nider, Eugenia A.—Euclid Beach Park, Cleveland, June 20-July 2.
Nibbs, Fred—Keith's, Boston, June 27-July 2.
Norris and Osborne—Keith's, N. Y., June 27-July 2.
Nosses, The—Mozart Park, Washington, D. C., June 27-July 2.
Nelson Sisters—River View Park, Baltimore, June 27-July 2.

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Olivia, Madame—Morrison Park, Columbus, June 26-July 2.

Papilla—Keith's, N. Y., June 26-July 2.
Powers and Theobald—Chicago Opera Houe, Chicago, June 27-July 2.
Rowan Midges—Koerner's Park, St. Louis, June 27-July 2.

Rogers Brothers—Koster and Bial's, N. Y., June 27-July 2.
Ruby, Arthur—Minerva Park, Columbus, O., June 26-July 2.

Robinson-Baker Tric—Blackpool, England, July 4-Sept. 18.

Rosney, Professor—Austin and Stone's, Boston, June 19-July 2.
Raymond, Lizzie B.—Hopkins', Chicago, June 27-July 2.

Rudding, Martha—Keith's, Boston, June 26-July 2.
Redding, Frances—Keith's, N. Y., June 26-July 2.

Romano Brothers—Palace, N. Y., June 26-July 2.
Roatting, Adeline—Casino Roof, N. Y., June 27-July 2.

Rosen, Sam—T. Jack's, N. Y., June 27-July 2.
Reed Sisters—Austin and Stone's, Boston, June 27-July 2.

Riley, Edwin Milton—Keith's, Boston, June 27-July 2.
Ross Bros.—Keith's N. Y., June 27-July 2.

Rose, Frank—The Klondike, St. Louis, June 27-July 2.
St. John, Gladys—Broad Street Park, Richmond, Va., June 26-July 2.

Silhouettes and Emerson—Pastor's, N. Y., June 27-July 2.

Symonds, Lottie West—Bergen Beach, L. I., June 27-July 2.

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